

LCARTE NIVAL

The background of the poster is a complex, layered illustration. At the top, there's a faint, light-colored map or street plan with various icons representing cars, buildings, and people. Below this, a person wearing a red cap and dark clothing is shown from behind, standing on the roof of a dark-colored car. The car has some colorful, abstract patterns on its side. The entire scene is overlaid with numerous colorful paint splatters and streaks in shades of blue, yellow, red, and green, creating a sense of movement and celebration. The overall aesthetic is urban and artistic.

EMPOWERING LENASIA'S INFORMAL 'MOTOR-TAINMENT' INDUSTRY

RAJIV MISTRY (2014)

[CAR]NIVAL

EMPOWERING LENASIA'S INFORMAL 'MOTOR-TAINMENT' INDUSTRY.

This document is submitted in partial fulfilment for the degree:
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Figure 1. Car enthusiasts declaration of “love” to his automobile on Valentines day. (2014)

DECLARATION

I, **Rajiv Dhirendre Mistry [358783]** am a student registered for the course Master of Architecture [Professional] in the year 2014. I hereby declare the following:

I am aware that plagiarism [the use of someone else’s work without permission and/or without acknowledging the original sources] is wrong. I confirm that the work submitted for assessment for the above course is my own unaided work except where I have stated explicitly otherwise. I have followed the required conventions in referencing thoughts, ideas, and visual materials of others. For this purpose, I have referred to the Graduate School of Engineering and the Built Environment style guide. I understand that the University of the Witwatersrand may take disciplinary action against me if there is a belief that this is not my unaided work or that I have failed to acknowledge the source of the ideas or words in my own work.

RAJIV MISTRY _____

DATE: _____

COMMUNITY

"A group of people living in the same place or having a particular characteristic in common."

- Oxford dictionary



Figure 2. The diverse community (2014)

CULTURE

"The ideas, customs, and social behaviour of a particular society or group of people."

- Oxford dictionary



Figure 3. The culture & activities (2014)

*"Wonder is not knowledge, neither is it ignorance.
It's something which is suspended between what
we believe we can be, and a tradition we may have
forgotten." -Dickinson.M*



Figure 4. Fantasy vs Reality (2014)

ABSTRACT

This thesis is part fantasy, part real and part ironic. The automobile enthusiast market has evolved into a fully-fledged entertainment industry where driving is a mere portion of the car experience. With a rich cultural, social, political, spatial, and economic presence in South Africa, it is clear that this informal culture has a religion and following all to its self.

Reflecting this, Lenasia, located south of Johannesburg (a predominately Indian township as a result of the apartheid regime) has become notorious for modified cars, loud music and raging petrol-heads. With minimal infrastructure in and around the urban footprint to support this growing culture, car enthusiasts have no option but to take to the streets of the residential suburbs to flaunt their glistening cars and test their roaring engines. This in turn has become a conflicting issue between some frustrated community members and passionate car enthusiasts. More importantly, it has also become a life threatening predicament which has claimed several lives within the community thus far. This recurring conflict has emerged as the vital point of enquiry for this thesis.

Addressing the concerns with which this stimulating yet life threatening culture is synonymous, the location of the site plays a vital role in this proposal. The chosen site, Albert Street, is located on the edge of the township. It has a history of being drag raced on and is embedded in an established and robust industrial district which hosts a range of depleted automobile and other workshops which build, “pimp” and recycle cars.

This intriguing juxtaposition of construction, de-construction and transformation has proven to be a suitable theme with which to engage in terms of appropriating the anatomy of the street arena and associated fabric into a celebrated “motor-tainment” utopia by night and after hours, but also preserving the current industrial networks of production, retail and repairs by day and during working hours. It will boast programmes amongst others: an appropriated drag racing strip, a multi-purpose activity capsule, a customisation and training facility, various “rent a workshop” spaces and safe spectatorship areas with medical, security and various other support facilities.



Figure 5. Bling & expression (2014)

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Finally, I would like to dedicate this thesis to my late friend:

Tharshen "T-MAN" Naicker -
"Regret nothing"

Hope I made you proud!

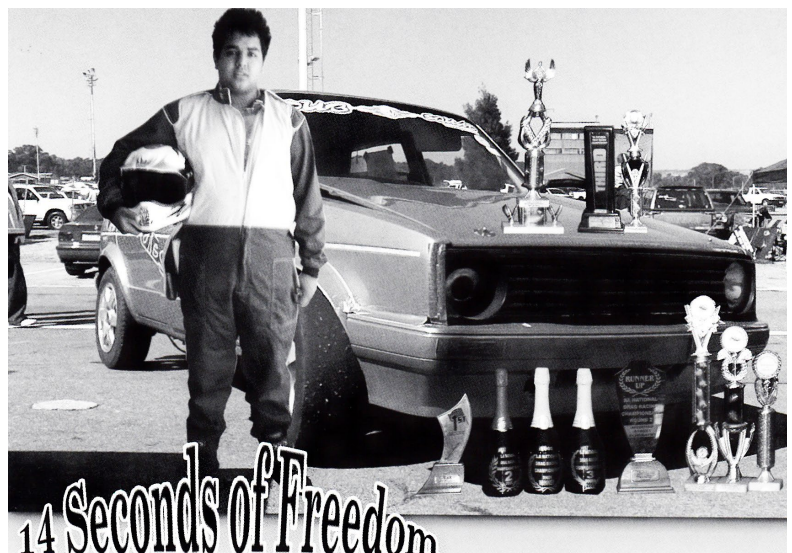
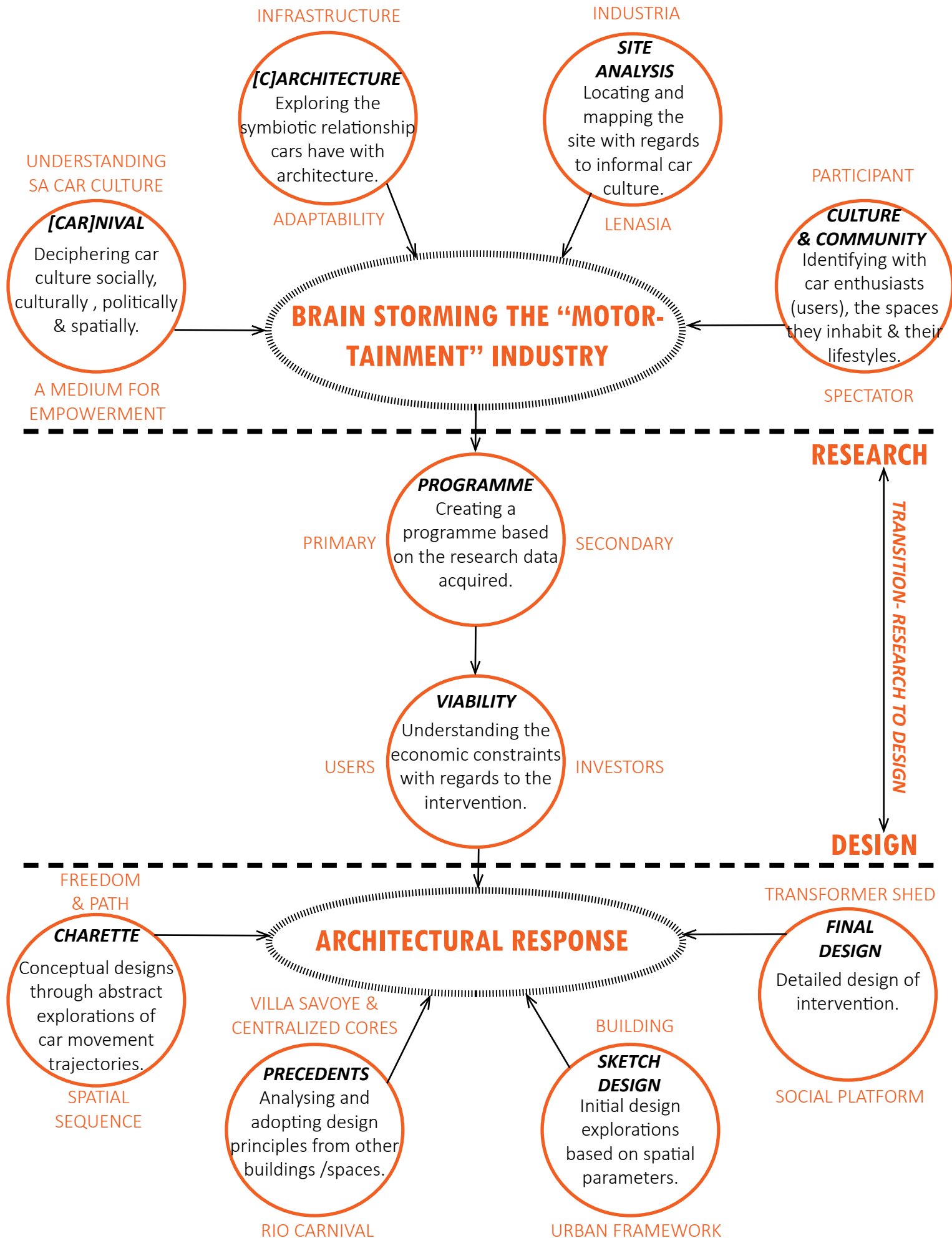




Figure 6. Aerial view of Viper factory assembly line. (2014)

THESIS COMPOSITION



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CHAPTER 01

1.1) INTRODUCTION

1.2) CAR CULTURE GLOBALLY

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1.4) CAR CULTURE AS A MEDIUM FOR EMPOWERMENT

1.5) CONCLUSION

[CAR]NIVAL

1.1) INTRODUCTION

According to Konrad. D (2011, pg 3) The phenomenon commonly known as pop culture today is linked to widespread aspects and attributes of the general public that appear out of a vernacular society over time. In the past, this culture was largely associated with the arts. Today however, pop culture is lived and has a large presence in urban environments and architecture globally. Buildings and cities are becoming large backdrops for the hosting of mass activities and rituals. Pop culture is not only a mass cultural trend, but is also a cultural expression and statement. It's dynamic and is not a clearly defined cultural movement which evolves as society does.

The advent of pop culture is synonymous amongst the masses today as something easily comprehended, accessible and falls within a reasonable economic bracket in most cases. It is these very principals which stimulates mass consumerism amongst individuals who go to the same events or buy the same cars. Konrad. D (2011, pg 4) makes a valid point by stating that pop culture has the potential to reflect and exaggerate, or to radically oppose a predominant condition. I believe that it is these very features that become a catalyst in the innovative processes linked to bringing about fresh ideas and change to architecture.

“The very notion of ‘culture’ has expanded to take on not just ‘traditional’, ‘high’ culture attractions such as museums, theatres and concert halls, but also increasingly includes elements of ‘popular’ culture, such as pop music, fashion, ethnoscaples and sport.” Richards & Wilson, (2004, p.192)

It is evident that culture, in all its forms, plays a significant role in society today. Reflecting this, informal car culture and the various activities, traditions and rituals which merge to create a spectacle / event is something which passionate car enthusiasts eagerly yearn for as a means of escape from their banal everyday lives. The craving for expression or a common interest and a sense of belonging is found in the automobile and its community. Globally, this culture has grown to become a sizable industry but is being neglected by both local municipalities and the private sector even though it hosts a synergy of cultural, social and economic incentive. The following chapter deciphers these aspects and establishes the motive as to the reasoning these celebrations desperately require a space which caters for the numerous activities and the crucial support facilities associated with it.

Figure 7. Resident of Lenasia (Ladders) riding his Custom built tricycle with Automobile tyres & rims down his street. (2014)



1.2) CAR CULTURE GLOBALLY

“Some years ago, an animated film depicting an invasion of Martians to earth was produced. Hovering over a modern city in their spacecraft, the Martians report back to their planet on the behaviour of earth dwellers. The dominant species, they say, is a metallic organism of rectilinear form, whose locomotion is achieved by four wheels attached to the main body. These organisms, the Martians report, are capable of moving at great speeds, always along designated channels that appear to have been constructed to facilitate their movement. They eat rather infrequently, in feeding stations in which a liquid is pumped into their system. They seem to demonstrate great skill in moving about at high speeds, though at times they appear to misjudge, which leads to catastrophic collisions and destruction. There is one baffling question, the Martians report to home base. Associated with this four-wheeled species appears to be another organism, a two-legged species that inhabits the four-wheeled creatures and appears to be totally parasitic...” -Kohn.W 1997 (pg 137)

As humans, driving automobiles have become second nature. The resemblance a dog may have to its owner could be equally true of automobiles and their owners today. The car is the mark of modernity and progression. What the elevator is to skyscrapers, the car is to roads. From a very early age, kids are exposed to automobiles by playing with toy sports cars and tracks. Every figurine or hero had to have a flashy and personalized means of transportation. Across the world, the age between 16 and 18 years is of vital importance. An adolescent begins to enter “adulthood” through the institution of a car and the permit to drive one.

Barthes.R(1973, pg 88) sums this up beautifully by saying :“I think that cars today are almost the exact equivalent of the great Gothic cathedrals: I mean the supreme creation of an era, conceived with passion by unknown artists, and consumed in image if not in usage by a whole population which appropriates them as a purely magical object.”

Upon scrutiny, places such as Detroit, Monaco, Tokyo, Mumbai, Brisbane, Durban and Johannesburg have become notorious for young adults searching for identity and meaning through the medium of automobiles. It's evident that this “contemporary religion” has a global presence and the globalization of this culture has resulted in various communities and fraternities being formed.

The concept of driving today has evolved into a social and cultural practice. Young adults are beginning to “wear” automobiles as a piece of fashionable attire conveying a specific identity and status. It can be argued that the car is the third/mobile skin. The first skin being the very organ binding our flesh and limbs, the second skin being the fashionable clothing, makeup and accessories that we wear, and the third skin being the car itself, how we “wear” it and its connection to our image have a symbiotic relationship.

According to Duarte.S (2010.pg 7) “The new motor-car has acquired systems that give it memory, intelligence and senses. Modern motorcars are taking on human attributes and have a religion and following all to themselves.”

The media is a major contributor to this by the way in which images regarding car culture and lifestyles associated with them have been displayed. This can be clearly seen in Leach.N (1999,pg 57) writings when he states that, "It is a world of appearances propagated by the media, a commodified world of advertising which sells you an image of yourself." Movies and TV shows such as "The fast and furious", "Gone in 60 seconds" and pop culture music videos rendering fast cars, drug abuse and explicit sexuality, have influenced a group of young adults aspiring to live up to the genealogy portrayed in these images by being outlaws,driving recklessly on public roads and rebelling against their parents, rules and values. This in turn has had a negative impression around car fanatics as a generalized stereotype.

It is clear that a cult status is amongst the many widespread perceptions associated with petrol-heads today. However, during an interview with Nana.T (2014) many young car enthusiasts deny such accusations. They claim to be a simple group of people who prefer to spend time in a car or workshop rather than a temple or cafe during their free time. They also claim to organise and attend social events in celebration of automobiles such as drag races, club days and car shows. He goes on to say that there are nomadic clubs which exist that pimp, chip and modify cars, and like any other sport, the teams are competitive when racing but are content and a lot of the time friends with the opponents. Contrary to popular belief, car festivals can be organised in a controlled and safe manner which holds great entertainment value for both the driver and spectator.

1.3) CAR CULTURE IN SOUTH AFRICA

In South Africa, racially segregated townships-as result of the apartheid regime, such as Lenasia (Indian), Eldorado Park (Coloured) and Soweto (Black) have a rich history of informal car culture embedded in them. During an interview with Rama.R (2014) it was revealed that a car in these historically disadvantaged areas was rare and owning one portrayed an image of success and wealth to the rest of the community.

The automobile festival here is a series of celebrations and rituals often in and around the automobile which take place both informally- on residential streets, sidewalks or driveways and formally- in arenas and racetracks. For car devotees, apart from the greasy workshops, it is a "spiritual" space set apart in which they immerse themselves in a hedonistic and fantasy like experience. Once immersed in it, this experience can have a symbolic and emotional significance which they then come to associate with the space itself.

The sport of 'spinning' or doing burn outs is the latest craze in South Africa. It is an exhilarating form of entertainment that is creating waves of excitement among its followers. Self-proclaimed stunt drivers called 'spinners' take their driving passion to daring heights in a spectacular fashion.

Essentially, this activity can be seen as a poetic dance between the driver and car where by the driver will perform a series of fast paced manoeuvres with the car creating vortexes and trajectories resulting in a cloud of dust and smoke. The driver then calmly steps out of the vehicle (while the car is still in motion), addresses the crowd or dances around the car (While the car is still in motion), then hops onto the bonnet, scrambles to the roof, and lifts the bonnet to expose the engine before entering the vehicle through the sunroof to tame the beast once again. All this happens within a few meters of mesmerized crowds that are awe-struck at the bravery and talent these "spinning kings" poses.

According to an article written in the Mail & Guardian by Zvomuya.P(2012) it has only become a legalised spectator sport in the last few years, Spinning is amongst the many other informal activities and rituals performed such as drag racing and pimping.

Despite the large following these skilful drivers poses, they cannot earn a living solely from the activities performed, they have daytime jobs and often have to invest their own capital to fund this sport. The cars require a high standard of maintenance and from viewing these activities, a set of tyres can only last for approximately 5 minutes given the intensive manoeuvres performed.

It is clear that informal activities such as spinning, pimping and drag racing amongst many others have evolved from a ritual into a popular form of entertainment in townships around South Africa. These rapidly growing activities are still in their infancy and have not yet gained recognition and a place in which they can be celebrated, hence appropriated spaces such as mall car parks and residential streets are being used putting innocent people's lives at risk.

One of the main questions I ponder upon is: What is driving the youth from informal settlements in South Africa today to go to the extent of putting their lives at risk in exchange for a moment of hedonistic experiences and ecstatic entertainment? I partially found this answer in the words of the Russian theorists Bakhtin. M (1984) when he states that it is "...the borderline between art and life. In reality, it is life itself, but shaped according to a certain pattern of play." Car culture is a movement, a way of life, which brings like-minded daredevils together. It was nourished by a sense of exclusion, fostered by apartheid. In a newspaper article by the Mail & Guardian by Zvomuya.P (2012) when interviewing a car enthusiast (Booyens) stated "It is my hobby; it will be my hobby until I die," Perhaps it is not a surprise that Booyens's choice of words twin fun and death. It is easy to make comparisons with the general danger that attends lives in the township or in taxis driven by people who, in a former life, might have been inept spinners. The article goes on further to say that spinning was about enriching the lives of the youth in townships who could not take up white sports. People who are, in their own right, artists and entertainers.

Most professionals and critiques hail from a formalised education system and economically secure upbringing and thus perceive informality from a different perspective- observed not lived. Given the living conditions and economic status of informal settlements in South Africa, the architects primary goal and overriding instinct is to cater for the needs and longevity of impoverished societies through the mass production of low cost houses and supplying basic infrastructure. Ironically they overlook the fact that these are emotional beings who crave entertainment even in economic deprivation. The masses in these previously disadvantaged townships live for the moment- the now on a day to day basis. More so, by catering for a common man's needs when he aspires to something different, creates a greater gap between high society and low income groups.

Majority of individuals from these communities will never experience the thrill of a theme park roller coaster ride- the automobile in this case gives them an opportunity to experience this. Konrad. D (2011, pg 10) makes a valid point by stating that pop culture may link subcultures to merge societies and form one powerful community.

Scott-Brown .D (1971, pg 65) sums this up beautifully by asking a comparable question-" If high- style architects are not producing what people want or need, who is, and what can we learn from them?"

She then begins to answer this by saying it is the pluralism of need. Building for a market, a group of people defined by income ranges, ages and lifestyle and therefore the city can be seen as the built artefacts of a set of subcultures. She then goes on to say that many subcultures design and build for themselves instead of turning to architects for this. And there is a great irony in the fact that pop culture and the pop landscape are not popular with those who make the decisions to renew and design the city.

Even though this question cannot be fully answered, car culture is here to stay. Today, the popular is what is popularly consumed. Even craftsmanship exists only to fulfil an exotic consumption. If we cannot address and convince car enthusiasts differently about their livelihood and passions, then it is our duty as architects to at least protect the people who do value their lives by giving the car enthusiasts their own space by attempting to take these life threatening activities off the residential roads and into a much more contained environment. As architects, we may not always be commissioned the dream job of designing what we please, our design responsibilities lies with the people of various societies and their needs / aspirations- not for totalitarian regimes the architect desires.

Spinning event organiser Webster. A (2014) "Spinning started back in the 1990s as a gangster ritual in South Africa's townships, giving it a fearsome reputation. When a gangster was killed, his friends would steal a car, drag race & spin it at his funeral and then set it alight as a sign of respect. Battles between drivers were played out in the streets and clashes with the police were common."

Webster. A (2014) goes on to says: "There isn't one specific township that started the sport. If you look at South Africa as a whole, almost every township, every informal settlement, has a car crew, a spinning legacy, and someone who is regarded as a legend in the car fraternity."



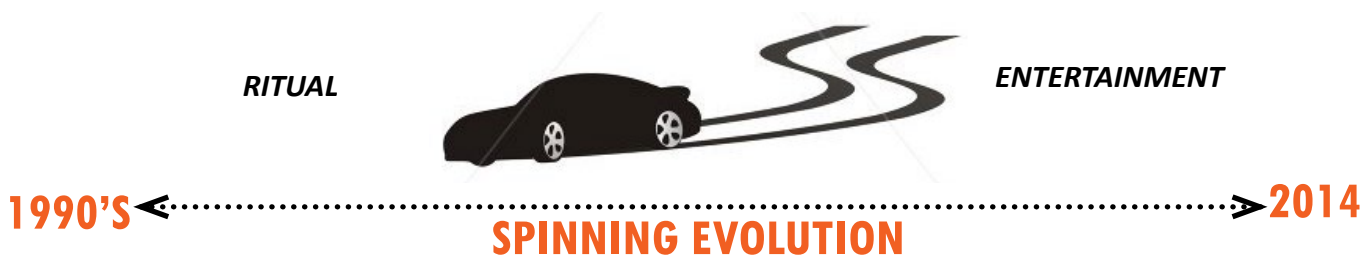
Figure 8. "Spinners" displaying their skills & talent at a car festival. (2014)

1.4) CAR CULTURE AS A MEDIUM FOR EMPOWERMENT

Culturally

South African car culture has a rich history and heritage in the ritualistic activities executed which cannot be ignored. As discussed above, the activity called spinning was born in townships and forms part of a ritual performed at a gangster's funeral in celebration of his life. More so, amongst the masses in townships, it stands as a symbol of triumph over the various hardships and struggles experienced during not only the apartheid regime, but current socio-economic and personal struggles.

Today, to the born free generation in many townships scattered around South Africa, it closely resembles freedom in many ways, freedom of movement, freedom of expression, freedom of speech, freedom of choice, freedom of limitations and even economic freedom. It is clear that this culture is an apparatus that holds immense power to influence masses today. If used correctly, car culture can be seen as a catalyst for positive cultural empowerment in South Africa moving forward.



Socially

From the chapter on viability located further on in this book, the financial rewards of informal automobile events (even though it's quite small) is one of the primary motives they are still in existence today. Some of the other reasons they occur are for the wealth in entertainment value they provide and the platform they offer for social cohesion by reaching out to surrounding communities through the medium of an event or activity.

"Festivals [as described by Ekmann, act] as occasions for expressing collective belonging to a group or a place. In creating opportunities for drawing on shared histories, shared cultural practices and ideals, as well as creating settings for social interactions, festivals engender local continuity."
Quinn, (2005, p.928)

This very notion is reflected in the numerous automobile events being held in celebration or awareness of many other movements amongst others birthdays, weddings, funerals, politically significant holidays, and community outreach programmes which in essence contribute to the development of the immediate society (see images on next page). By doing so, various masses are brought together to encounter diverse fraternities and unique experiences for a collective cause and also gain a sense of belonging.

BREAKING SOCIAL BOUNDARIES





Figure 9: Illustrating a car festival happening in celebration of a public holiday (Freedom Day) (2014)



Figure 10: Illustrating a car festival happening for a community outreach programme. (2014)



Figure 11: Illustrating a car festival happening in celebration of a birthday. (2014)



Figure 12: Illustrating a car festival happening in celebration of the change in season.(2014)

Spatially

“Through specific appropriations of public and semi-public spaces, festivals support the redefinition, rediscovery and expansion of local social life and the meanings of place” Stevens & Shin,(2012, p.1)

Informal automobile festivals Serrao, G. (2013 pg. 32) are pluralistic and spatially inclusive involving the surrounding fabric such as buildings, streets, pavements, squares and infrastructure as they appropriate and transform the environments they occupy through activities and public meetings. Given the nature of informal automobile festivals and the current spaces provided for them to be conducted in, these appropriated spaces fail to provide the necessary safety, dimensions and proportions required for them to be conducted in. A thin ring of ribbon or loosely stacked tyres separating onlookers from a viciously spinning car while the driver casually walks away from the car fails to meet the safety requirements to protect them.

In Serrao, G. (2013 pg. 32) dissertation- Fairground, she used Lynch and Schulz “element of a city” principles namely: Enclosure, Centrality, Axiality and Permeability to analyse a festival hosted by a neighbourhood and illustrated that the manipulation of these spatial elements could aid in encouraging social encounters. The following analysis attempts to view the automobile festival in light of her investigation of the generic festival typology characteristics.

Enclosure

According to Serrao, G (2013 pg. 32) generic festival typologies today are largely closed off from vehicular access through the use of barriers, security and other thresholds on surrounding streets to ultimately create less traffic and a safer, “slower” environment for the festival goers. Ironically, even though Automobile festivals primarily cater for automobiles, this access control still applies as only specific (participatory) cars are allowed to enter the enclosure. These cars often need to meet certain requirements such as extreme modifications, the ability to drag race and “spin tyres” or just to fit into and enhance the atmosphere promoted by the festival. In this environment, the “slow” feeling is still preserved as the number of spectators outnumbers the amount automobiles which are seen as show pieces rather than being utilitarian. Ultimately enclosing a space allows the space to be controlled, appropriated and used for numerous activities other than its primary function.

Centrality

Serrao, G. (2013 pg. 32) in her analysis shows that most festivals often occur in public settings on main arterial roads in neighbourhoods to allow free movement and entice participants and spectators to congregate at various points of interest with an assortment of performances staged ultimately diversifying the programme through the use of these pause points. By doing so, the entire festival is continuously bustling. Apart from the illegal drag racing on public roads, the informal automobile festivals of today happens in often easily accessible neutral car parks found in malls and shopping centres, by cornering off a portion of these with a ribbon or screen. Spatially the automobile festival is very similar to a generic festival where by car enthusiasts congregate around various nodes of centrality randomly scattered around such as a specific vehicle, “a sound show” or a “spinning” spectacle confined within this multi-sensory environment.

Permeability

Serrao, G. (2013 pg. 33) argues that the advent of festivals draws communities- both locally and internationally to a central space. When this cross contamination occurs, the event zones extend to fuse fairground with the surrounding streets and at times even the neighbourhood which all becomes part of the festivalscape. This allows us to re-imagine urban spaces and discover unfamiliar spaces. Given the nature of the informal motor-tainment industry at large, the various fraternities' are spatially fragmented, suppressed and unable to break through the spatial barriers set out by society globally. However, within South Africa it is clear that these fraternities' are beginning to form a sizable community through the use of social media and other mediums of networking to transcend the thresholds of the law, meeting regularly in common public spaces often appropriating streets and taking over neighbourhoods to involuntarily involve surrounding communities by their presence in the event space. By doing so, the event zone is increased, ultimately activating a larger footprint of the neighbourhood.

Axiality

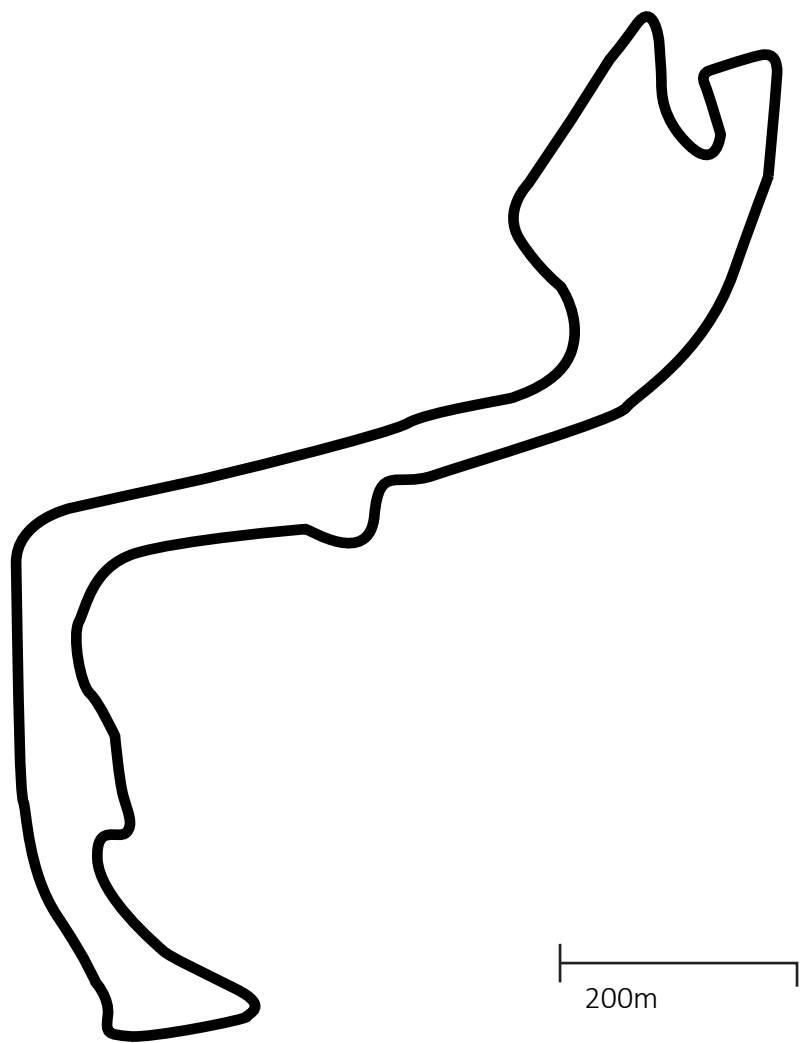
According to Serrao, G. (2013 pg. 33) the event commonly known as a parade is the primary form of a generic axial festival which permits maximum exposure and voluntary/ involuntary participation through secondary/ side acts induced by a network of shops/ street vendors along the main arterial route. Parallel to these principals, the linear structure of the drag racing event is the primary axial activity in the motor-tainment industry. Similar to the spatial qualities of the parade, the sidewalk is usually just as active as the street arena with a host of spectators and micro festivities occurring around some parked off vehicles at moments along pavements on the route. Sadly these are unsafe and often result in death if an automobile loses control.

From the analysis & comparison above, it is evident that there are many spatial similarities between the generic festival and an automobile festival. Like most festivals, the event space is inclusive of its surrounding context. The journey from the procession to the point of arrival is just as intriguing as the festival itself; hence the architecture proposed should facilitate the neighbourhood in the hosting of the festival.

The next few pages analyse of one of the activities performed-racing which occurs in a range of categories and spaces from formal (international grand prix), semi-formal (national rally's) to informal(street drag racing). These are evaluated using set criteria as listed.

Place: Monaco race track (Grand Prix)
Circuit length: 3,87 km
Users: Formula 1 cars
Number of participants: 50-100 drivers
Turns: 13
Average Cost: R 500-35 000 per ticket
Status: Formal
Average top speed: +300km/h
Support Facilities:

- Workshops
- Exhibition spaces
- Club houses
- Spectator areas
- Safety gear
- Security
- Technical facilities
- Changerooms
- Sponsors



Place: Kayalami race track

Circuit length: 3,34 km

Users: High Performance Cars

Number of participants: 500-1000

Turns:8

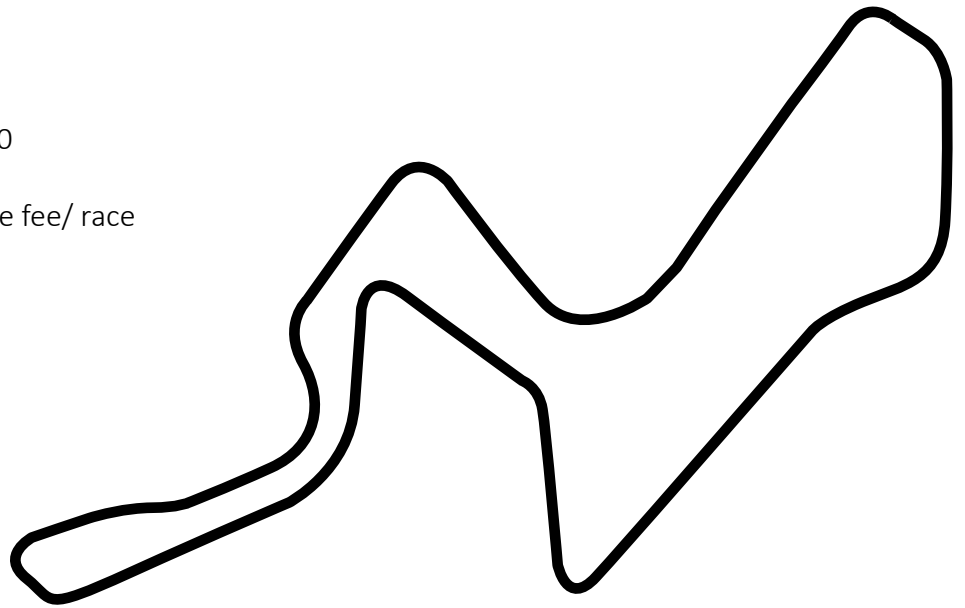
Average Cost:R200-2 500 entrance fee/ race

Status: Semi- formal

Average top speed: +200km/h

Support Facilities:

- Workshops
- Exhibition spaces
- Club houses
- Spectator areas
- Safety gear
- Security
- Technical facilities
- Changerooms
- Sponsors



200m



Figure 14. Kayalami race track. (2014)

Place: Albert street
Circuit length: 0,42 km
Users: Street cars
Number of participants: 5000-10 000
Turns: 0
Average Cost: R0-150 per car
Status: Informal
Average top speed: +-140 km/h
Support Facilities: N/A

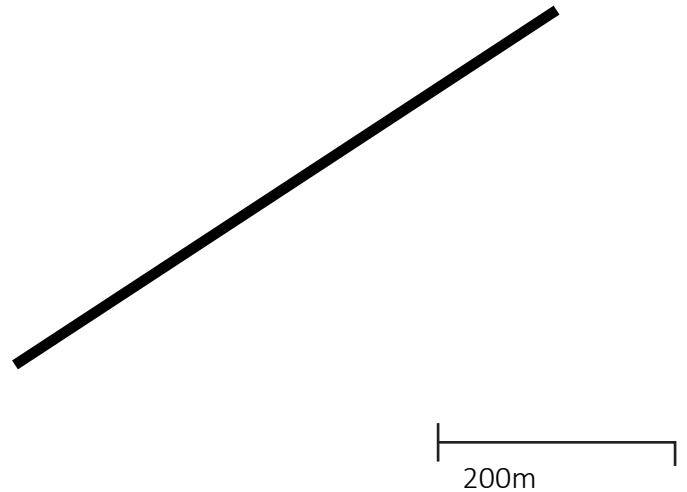


Figure 15. Looking South from the centre of Albert street. (2014)

Analytical data

From the exercise, it is evident that there are varying spatial demands based on the track typology. One gets a sense of the scale and proportion each track has in relation to the other. This is intriguing as automobile racing occurs at all scales. It is also alarming as enclosed privatized racing tracks could have a significant effect on the urban planning within cities. Below is an analysis of the findings.

Circuit length: The more formalised a track is, the longer it is. This could be because more funds and resources were made available for the development of the tracks through sponsors' and private investors. Unfortunately, the opposite is true for the informal track/ appropriated street arena as the government designs and maintains these roads for the sole purpose of transportation.

Users group: The more formalised a track is, the more skilled and limited its user groups are. Once again, given the competitive nature of this activity, a lot of capital is invested into the development of only the most skilled drivers (minority) that are allowed to use the specialised tracks. The opposite is true for the informal track/ appropriated street. These users (majority) are the least trained and skilled drivers obtaining at most a learners license or driver's license.

Number of turns: The more formalised a track is, the more turns/ manoeuvres are incorporated into it. Given the skills and training invested into the users of the formalised track, these tracks are designed to test their skills but also the performance and technology embedded into the automobiles in a safe environment. The linearity of the informal drag racing strip hints at the lack of skills and talent required but still preserves the competitive nature of racing in addition to the experimentation of the modified automobiles owned by the drivers.

Average cost for spectators: The more formalised a track is, the more exclusive/ wealthy its spectator group is. It is evident that the formalised tracks yield a high level of financial income from the sales of tickets, media and private investors. The multimillion dollar financial rewards seem to be the primary reason they are still in existence today. It funds the automobiles, the drivers, the maintenance, the equipment and the entire fraternity involved. Even though the informal drag racing market at times charges a nominal fee, this money often disappears into the black market of illegal gambling. More so, the little financial gains the drivers do see are not enough to maintain their automobiles let alone earn a living from. Yet they still pursue this at their own cost for the sheer pleasure and passion they have for it.

Support facilities: The more formalised a track is, the more support facilities it boasts. Formalised race tracks boast an array of facilities within the footprint of the event space to make it a comfortable, controlled, safe and entertaining experience for both the participant and spectators. The informal drag racing market on the other hand has a lack of these and often has to make do with what is available within the surrounding fabric, at times accessing a workshop from their boot.

Outcomes

From the exercise, it is evident that there are varying spatial demands based on the track typology. There is a distinct relationship between the user groups from the formal, (smallest user groups such as professional drivers) gaining the largest array of support facilities and infrastructure to the informal, (largest user groups such as the common car enthusiast) getting little or no infrastructure other than appropriated public roads- which are used illegally. This classification system proves that within the 'motor-tainment' industry, there are segregations between the fraternities based largely on income levels, lifestyles and talent.

With this thesis dealing predominantly with the informal activities and rituals associated with the automobile, there is a despairing urgency with regards to the growing demands of these spatial constraints to be addressed. It is important to note that this intervention shouldn't be formalised as an isolated urban island which already exists, but should rather embrace the informality through systems and networks which weave into the current fabric and networks of these happenings to provide a much safer but also more experience orientated environment which permits liberty.

1.5) CONCLUSION

In conclusion, informal car culture has a significant presence in South Africa culturally, socially, economically, politically and spatially. During apartheid, the country understood the power and influence of space used as an instrument in organising societies. Post apartheid however, it would seem as if we have forgotten the power and influence spaces have on the new "free" society, or maybe it is just that we don't have the means of manipulating these spaces. Intriguingly, the current setting of our landscape demonstrates that we have fought for freedom, and in turn got democracy.

In the past, the notion of burning "petrol & tyres" in South Africa depicted perceptions of struggle & violent protests in racially segregated townships. At automobile festivals today however, the very same notion (in its own right) is a mark of an auspicious, joyous & blissful occasion- an atmosphere of freedom & celebration as opposed to violence & oppression.

Even though car cultures presence may not be vital to society, it is still a growing form of escape from realisms for a large community of automobile devotees. More so, it has the potential to empower both economic and social welfares by involving micro businesses and a broader audience with a common vision through the medium of automobiles as a source of traditions, activities and entertainment (see diagram on right). This results in the static urban settings of districts/ townships/ cities to evolve into a much more dynamic, permeable and free environment for all.

CREATION OF GUIDELINES FOR THE INTERVENTION

Theory = Intervention

The intervention should be seen as a response to the various demands of the social fabric and cultural framework as explored in this essay. It is an experimental intervention which could be viewed as a model to recognise, contain and celebrated the 'motor-tainment' industry widely seen in townships around South Africa today. It should be emblematic of specific mechanisms of variation of change within the post-apartheid South African context and should spark criticism as the focus proves to be very contentious and subjective.

Having said this, the intervention needs to respond to 3 main criteria as follows:

1) Celebrations associated with automobile and pop culture

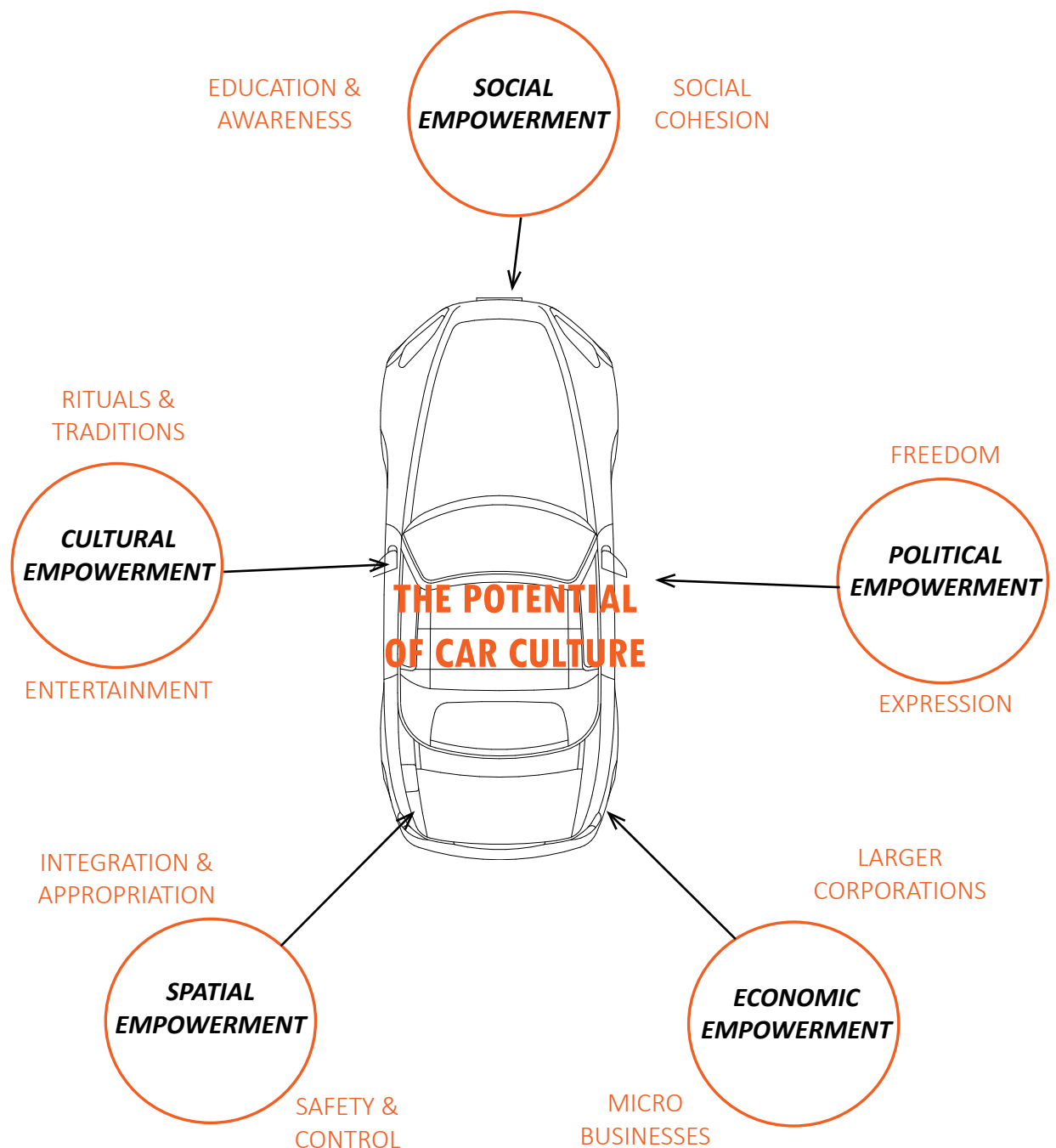
As explored, large amounts of the youth of today are influenced by pop-culture and find a sense of belonging in the automobile. Spatially, this intervention should be seen as an enabler to attract and cater for not only the community of car enthusiasts, but to the rest of the community from the broader context of various socio-economic backgrounds as Lenasia plays host to many fairs, market and shows. More so, by providing baseline services and infrastructure which can be used by both the youth and community, a shared knowledge and understanding towards technology and culture can be achieved through social encounters otherwise unachievable in the generic setting of the context.

2)The spatial constraints, fundamental building typology and architectonics.

Ultimately, the intervention should be a grand space car enthusiasts and the local community can find a home in-not a foreign / alien object placed on the site. Given the activities performed and the hard nature of these environments, the building materiality ought to be robust, low tech and low maintenance. More so, the architecture should be spatially innovative and stimulating as a hedonistic environment but still fit into the genius loci of industria. With the nature of this intervention addressing an existing fabric, considerations as to times and multi- functionality of architectural elements are essential. The new intervention should merely add another layer to the fabric to enhance it without intervening in its existing operations

3)The needs demanded of the intervention.

Given the life threatening activities performed with the automobile, and no indication of these ending in the future, a space is demanded for these thrill seekers, as placing the lives of innocent detached community members is no longer tolerable. The main aspects which need to be addressed in this are the safety and wellbeing of both the participants and spectators. Fire escape routes and the movement paths of fire engines and ambulance vans at any given time are key to the success of the building.



CHAPTER 02

2.1) INTRODUCTION

2.2) CARS RELATIONSHIP TO ARCHITECTURE

2.3) CARS AS ARCHITECTURAL ELEMENTS

2.4) CONCLUSION

[C]ARCHITECTURE

2.1) INTRODUCTION

Both automobiles & architecture present notions of cultural, social and personal identity. Upon scrutiny of the history of these two disciplines, it's clear that their relationship is a symbiotic one. Automobiles and architecture have inspired each other in form and aesthetics. Not only do they address the human scale and proportions, but their functions and dimensions differ. Today the networks between the automobile and architecture has become even more intriguing. The advent of technology such as computer software and materiality has advanced the frontiers of each discipline, as a result, the automobile has become more architectonic and buildings have become more fluid.

The following visual analysis presents a diagrammatic illustration of the interdependent connection the automobile has with infrastructure/ architecture and how automobiles also become infrastructure/ architectural elements in themselves. This cross contamination has enabled each discipline to generate an innovative and attractive way for individuals to inhabit and engage with them.

Figure 16. Esther Mhlangu pimping
a BMW art car. (2014)



2.2) CARS RELATIONSHIP TO ARCHITECTURE

MOVEMENT

Movement, path and circulation are elements which govern not only cars but people and our urban fabric as well. A lot of these circulation routes seen today are the elements which define building forms and ultimately shape our cities. In the case of a car, the ramp is one of the main modes of vertical circulation; this is often a shared space between the car and people.

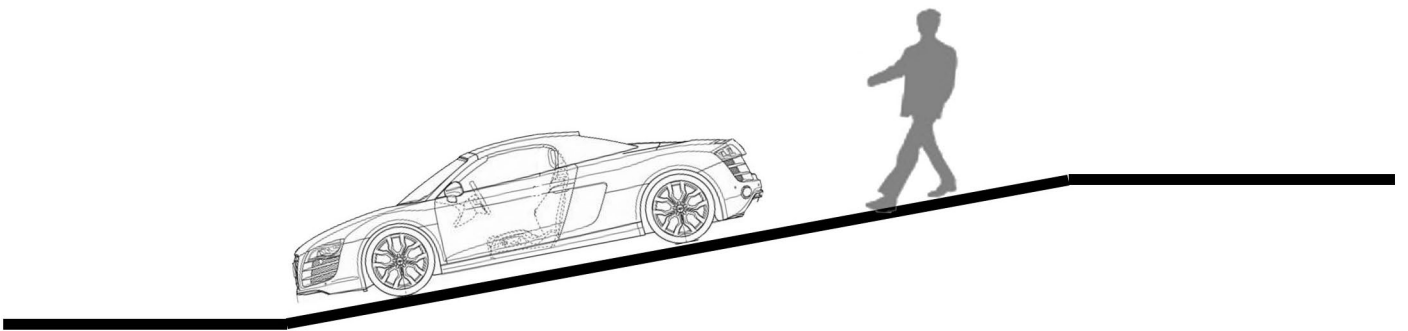


Figure 17. Highway networks expressing the free and fluid movement forms. (2014)



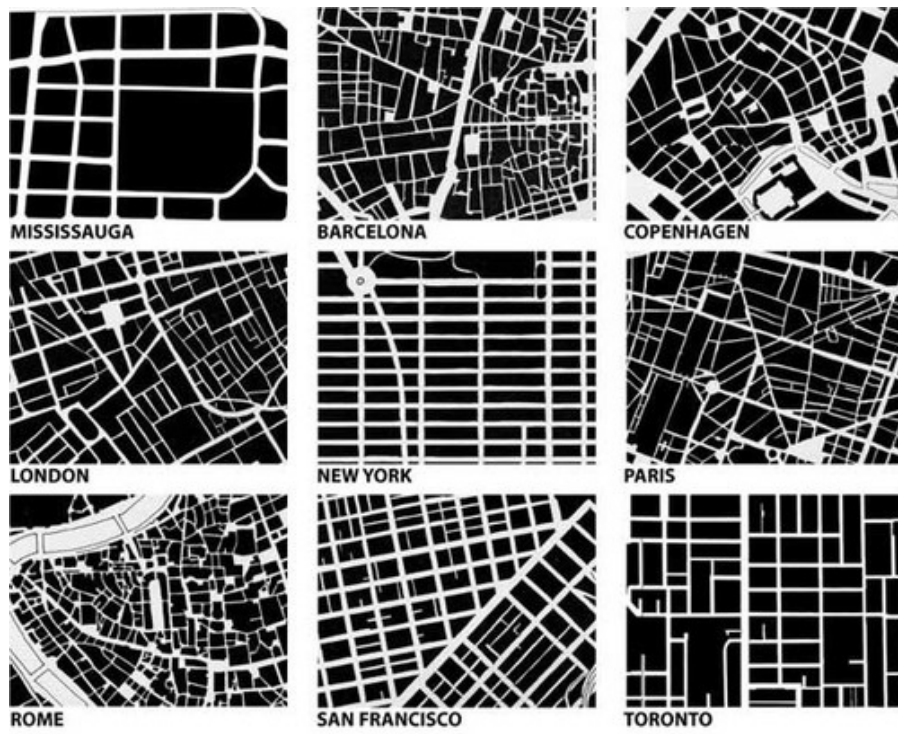


Figure 18. Figure ground maps of various cities around the world. (2014)

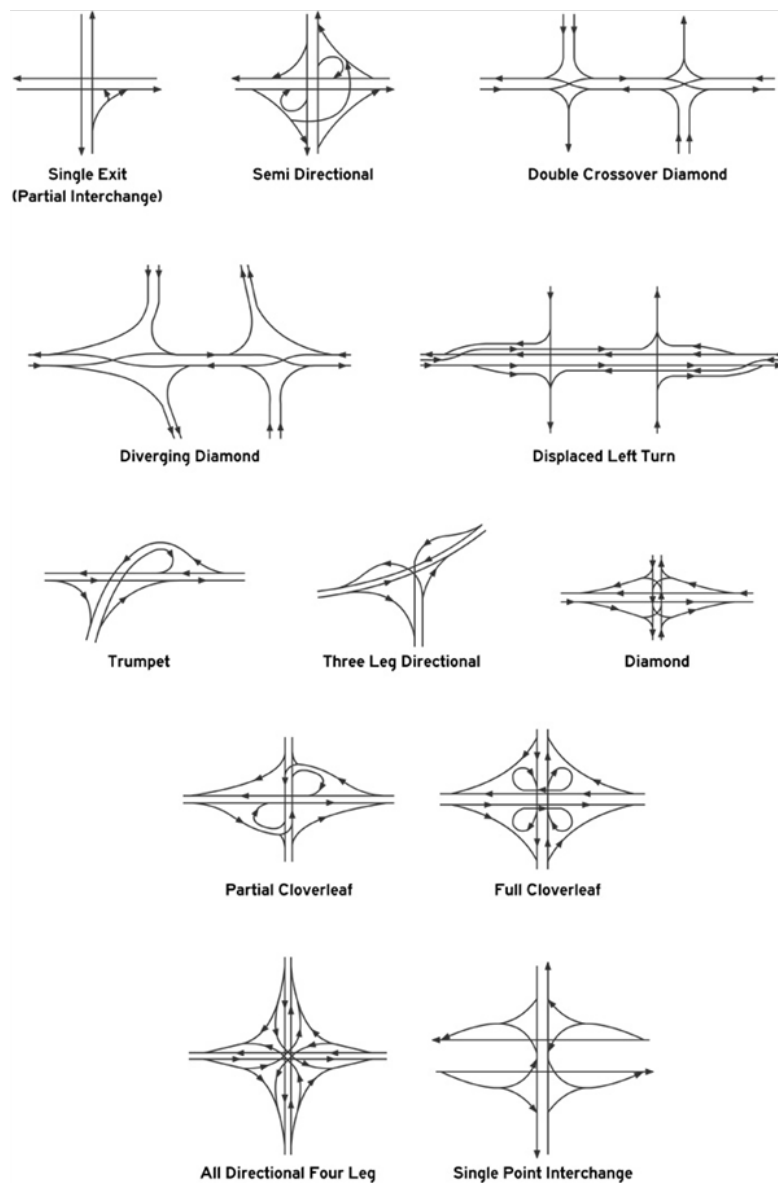


Figure 19. Line drawing of movement networks designed for the automobile. (2014)

ON TOP

Cars on-top of buildings are commonly seen amongst others in parking layouts, highways, festivals, drive in cinemas and racetracks. The image below shows the Fiat Lingotta factory which marries a factory and mixed used building crowned with a race track as a roofscape.

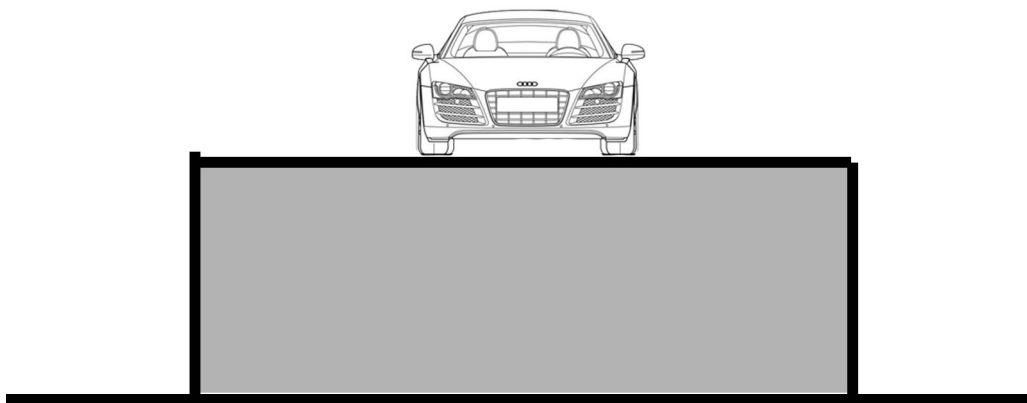


Figure 20. View of the Fiat Lingotta roofscape. (2014)





INBETWEEN

Cars between buildings are commonly seen amongst others in roads, drag racing strips, parking layouts, drive in cinemas.

Figure 21. Looking North from the centre of Albert street. (2014)





Figure 22. Cars parked outside a workshop on Albert street. (2014)



ADJACENT

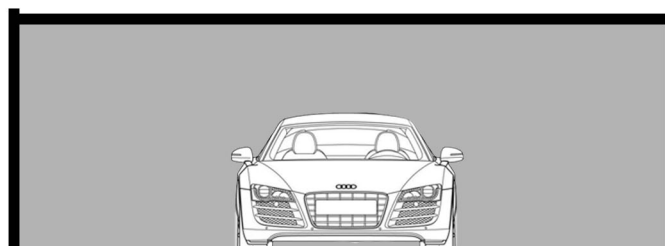
Cars adjacent to buildings are commonly seen amongst others in parking layouts, display, scrapyards, driveways



Figure 23. Car hoisted within workshop on Albert street. (2014)

INSIDE

Cars inside buildings are commonly seen amongst others in roads, drag racing strips, parking layouts, drive-in cinemas



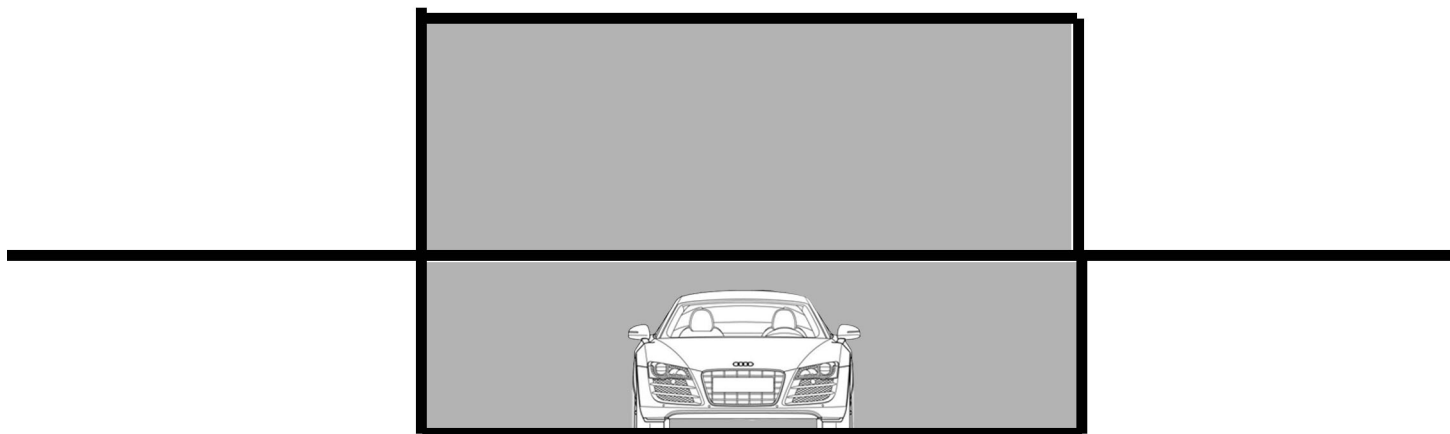
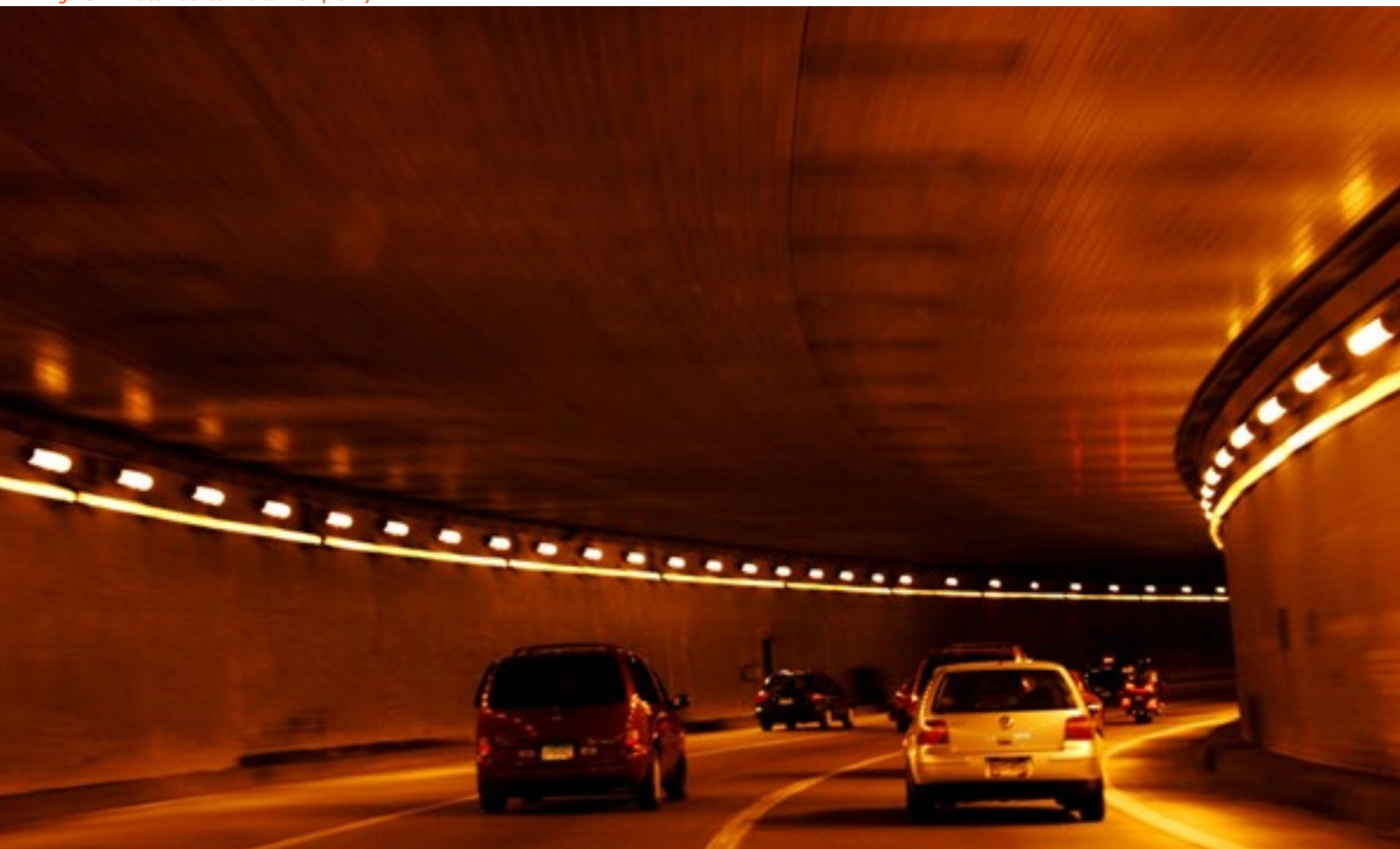
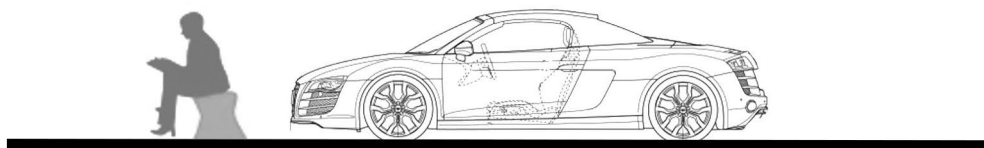
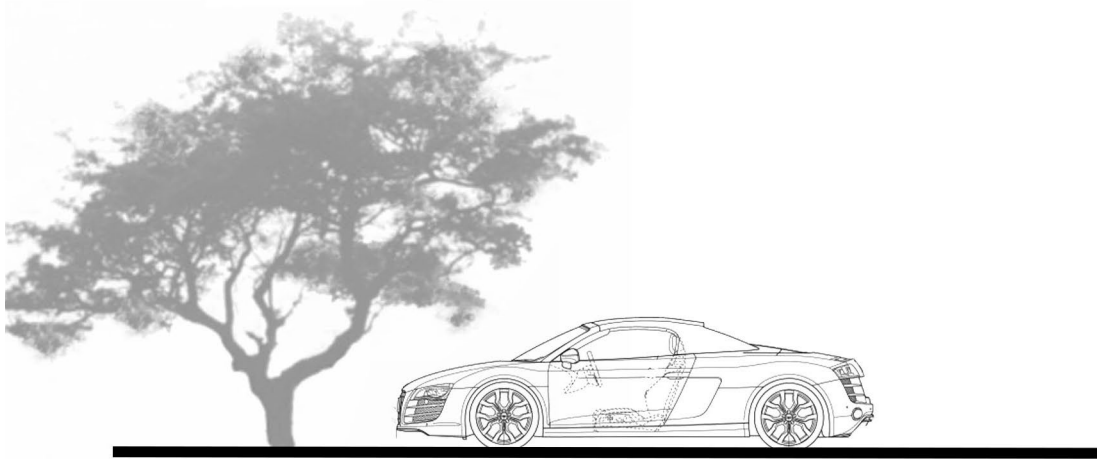
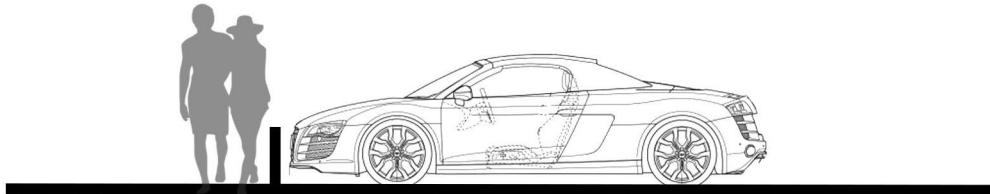
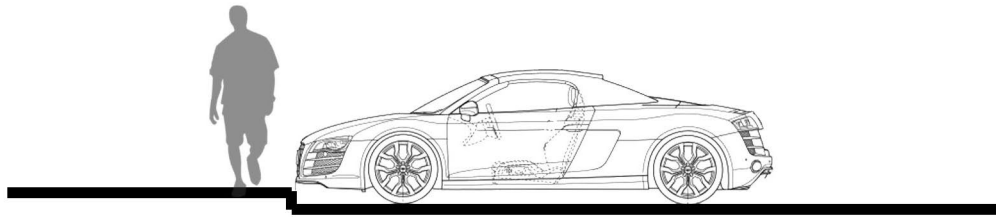


Figure 24. Automobiles in a tunnel. (2014)



BELOW

Cars below buildings are commonly seen amongst others in basement parkings, workshops, tunnels.



THRESHOLDS

Thresholds are common architectural elements which delineate and define spaces. Common thresholds for cars are amongst others street furniture, plants/ trees curbs and walls.

2.3) CARS AS ARCHITECTURAL ELEMENTS

LIGHT

Lighting can be seen as an important architectural element, the car in this environment acts as a mobile street light which illuminates the path and surrounding objects as it moves along. The idea of the car actually seeing is what makes it beautiful.



Figure 25. Automobiles seen as lighting feature. (2014)

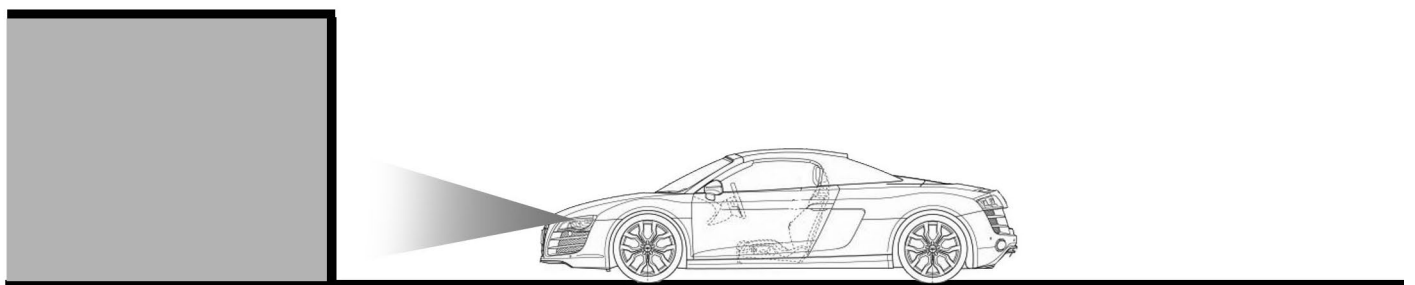
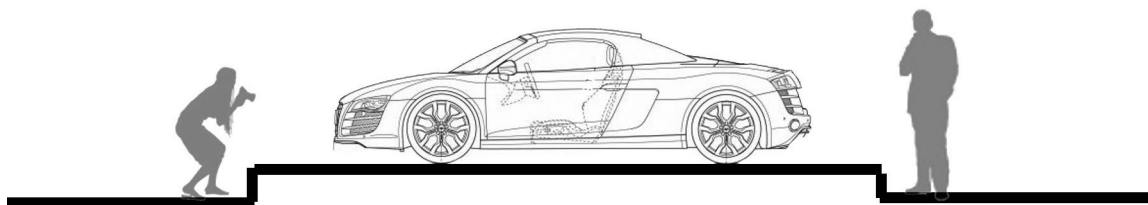




Figure 26. Automobiles seen as a sculpture. (2014)

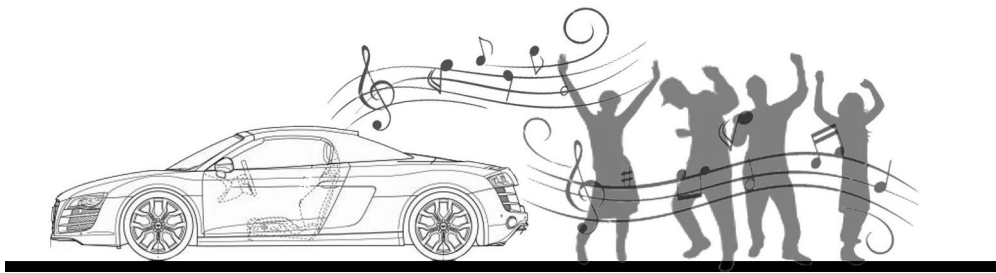


SCULPTURE

The car, like architecture can often be seen as a piece, an object which is admired for its beauty and aesthetic appeal. Like a lot of buildings of beauty, the car can be raised onto a plinth/ platform which spatially indicates that the object raised is a display of some sort. More so, the number plate can be seen as a plaque to the sculpture often describing the car, its designer/owner or a creature as seen on the next page.



Figure 27. Collage of automobile number plates seen as names/ plaques to the piece of art. (2014)



JUKE-BOX

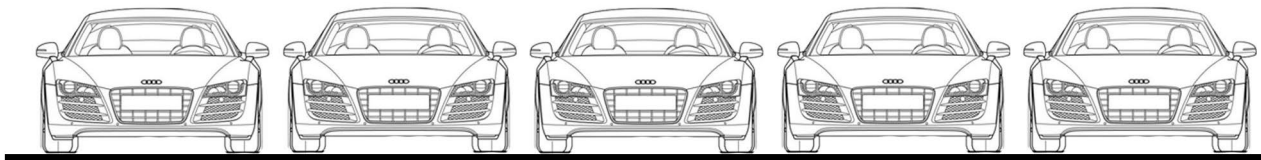
Celebration spaces are often seen in places such as massive arenas or parade typologies which require hefty infrastructure such as lights & speakers. The automobile (irrespective of its locality) can transform into a mobile juke box when these gadgets are installed into it. Hence in principle the celebration can happen anywhere the car can go.

Figure 28. Automobiles fitted with speakers to be appropriated as a mobile juke box. (2014)





Figure 29. Automobiles arranged to form a facade. (2014)



FACADE

Building façades are often modules and standardised components, similarly variations of automobile layouts can create an intriguing façade of numerous shapes, colours and scales. These can be observed in parking lots and structures and most beautifully as fragmented components in scrapyards.

BEDROOM

Like sleeper couches, car seats can be appropriated as a safe space for which one can go nap or sleep in. With infrastructure such as a wardrobe in the boot and dresser mirrors in front, it becomes a place which some people have started to live out of.

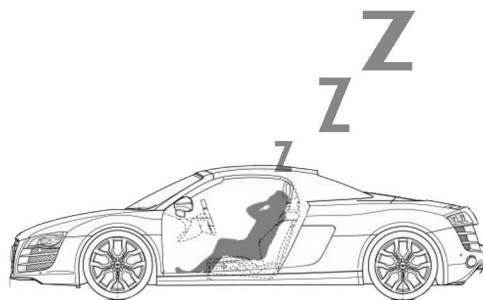


Figure 30. An automobiles appropriated as a bedroom. (2014)



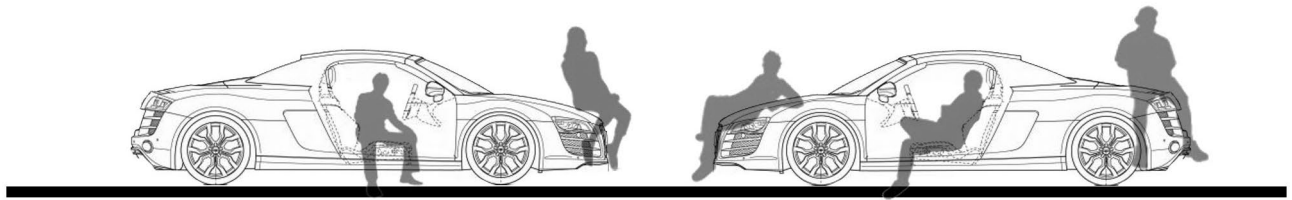


Figure 31. An automobiles appropriated as a dining room. (2014)



CINEMA/ DINING ROOM

The car today is a common space for people on the go to eat & enjoying a refreshing drink inside it while watching a movie in it or driving. Elements such as cup holders, screens and even fridges are now being installed in cars to accommodate for this practice.



FURNITURE

Cars can be seen as mobile pieces of furniture. Aside from the formal use of the car seat, people tend to lean, lay, and lounge in and on the vehicle itself. A configuration of cars could create a communal and interesting spatial typology for an adaptable social space.



SECURITY

Like buildings, cars provide many people with a means of security from the natural elements. By being sealed in any environment, people become sheltered from things such as rain, sun, and wind. More so, in modern cars these days, things such as comfort, temperature, and air quality can also be controlled, which ultimately results in a much more habitable atmosphere and as a result, people spend more time inside it.

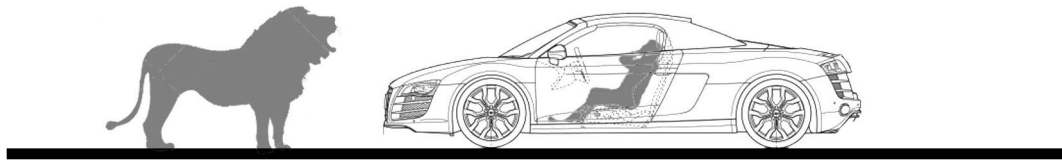


Figure 32. An automobile appropriated as a security device. (2014)



SUNROOM

Some vehicles today have adaptable roofs to allow and engage with the natural environment and elements to create a merge of indoor – outdoor spaces. In architecture these spaces could be viewed as atrium's and courtyards.

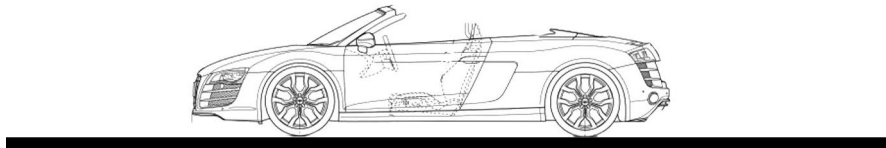
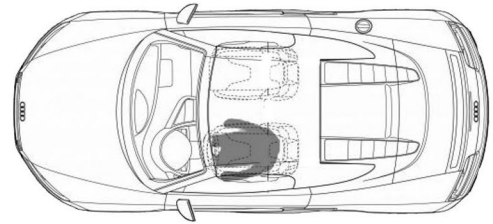
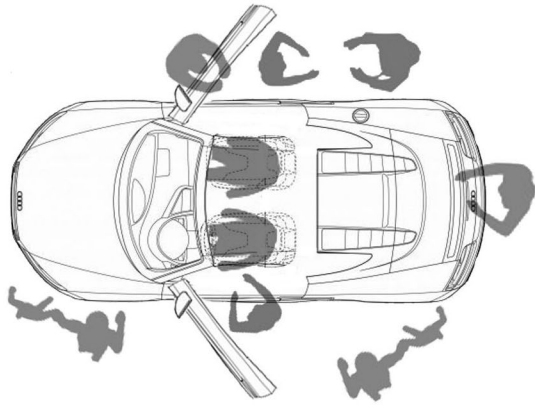


Figure 33. An automobile appropriated to let in natural air and ventilation. (2014)





PUBLIC VS PRIVATE

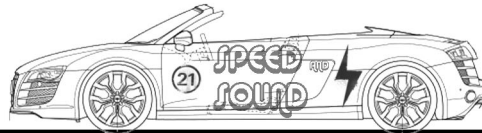
Like buildings, Cars in themselves have adaptable thresholds, by opening the doors, boot and bonnet, and exposing all components, spaces and features; the car becomes public allowing people to penetrate it. When these elements are closed, the car becomes private allowing only the people who inhabit it to engage with it.

Figure 34. An automobile exposed to become public. (2014)



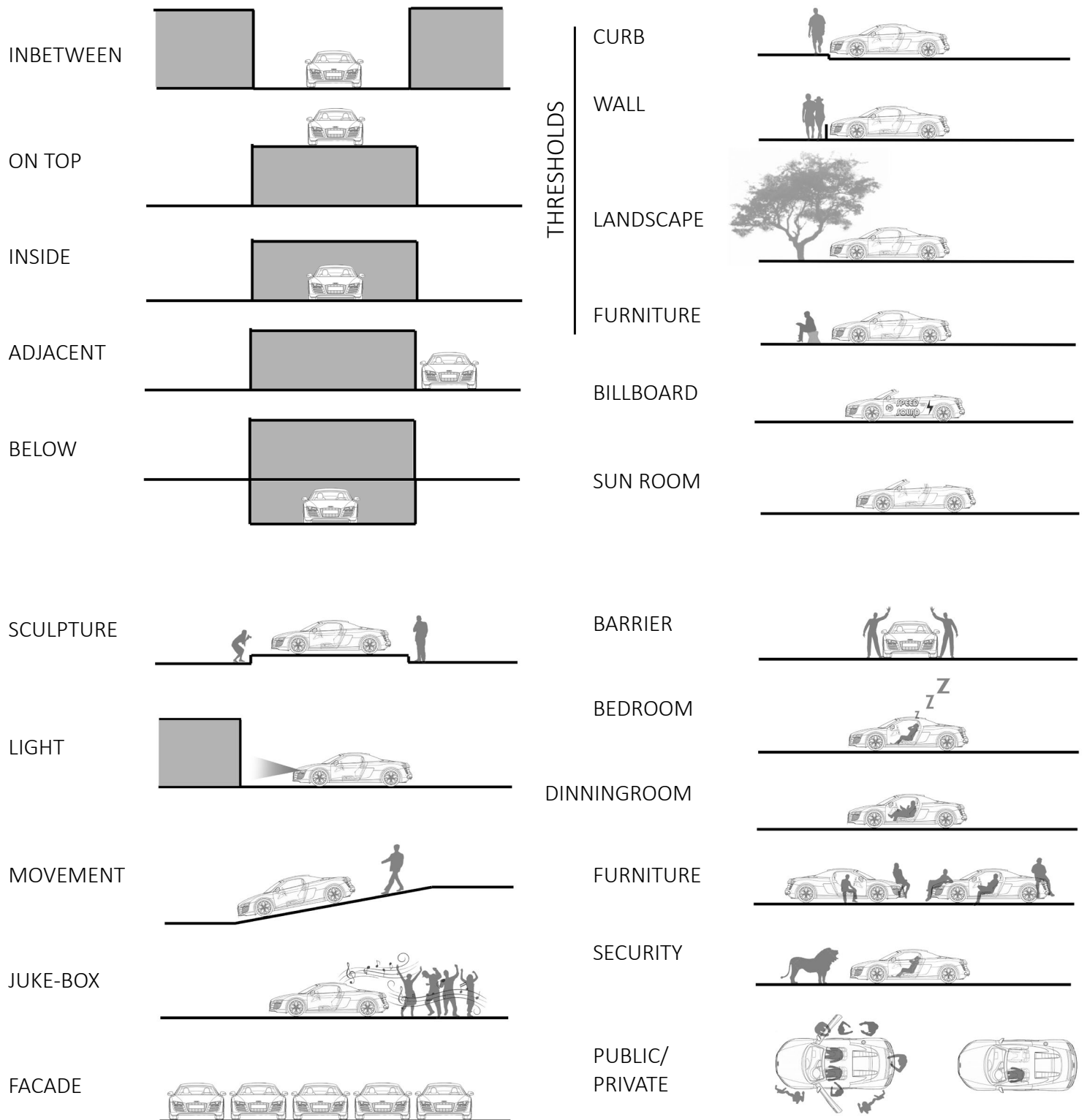


Figure 35. An automobile appropriated to become signage. (2014)



BILLBOARD

Cars have become the mobile billboard; companies have begun to advertise on them as a means of getting exposure. If one studies the cityscape, it's interesting to see how the façade of buildings have also been appropriated as advertising screens.



2.4) CONCLUSION

In conclusion, this visual essay contests the traditional way of thinking about automobiles and architecture, uncovering the potential that emerges from the interconnected dialogue between these two multifaceted disciplines. From the diagrammatic illustrations discussed in this chapter, it is clear that cars and architecture/ infrastructure have a symbiotic relationship. By understanding the relationship between cars and architecture/ infrastructure, more so even cars as architectural elements, I hope to develop a more imaginative way of appropriating and adopting the very nature, functions and geometries of automobiles to instigate a new perspective to architecture.

CHAPTER 03

- 3.1) LOCATING LENASIA
- 3.2) WHY LENASIA?
- 3.3) LENASIA- PAST AND PRESENT
- 3.4) MAPPING LENASIA
- 3.5) LOCATING & MAPPING THE INDUSTRIAL DISTRICT

SITE ANALYSIS

3.1) LOCATING LENASIA



GLOBAL CONTEXT

Informal car culture today is a global phenomenon and cannot be viewed in isolation. The illustration above locates the various places around the world in which this culture has a strong presence. Even though each place may have unique rituals and traditions, the spatial demands which underpin these remain fairly constant. Having said this, the project can be seen as a prototype to be appropriated in these various destinations.

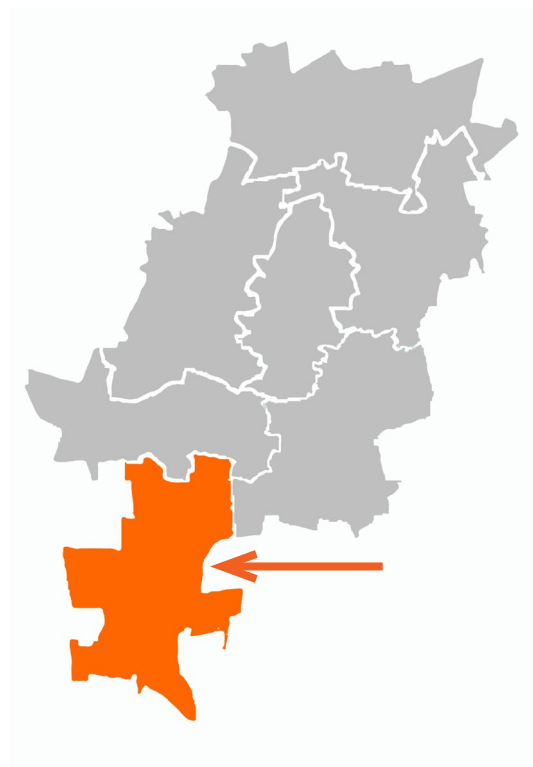




SOUTH AFRICA

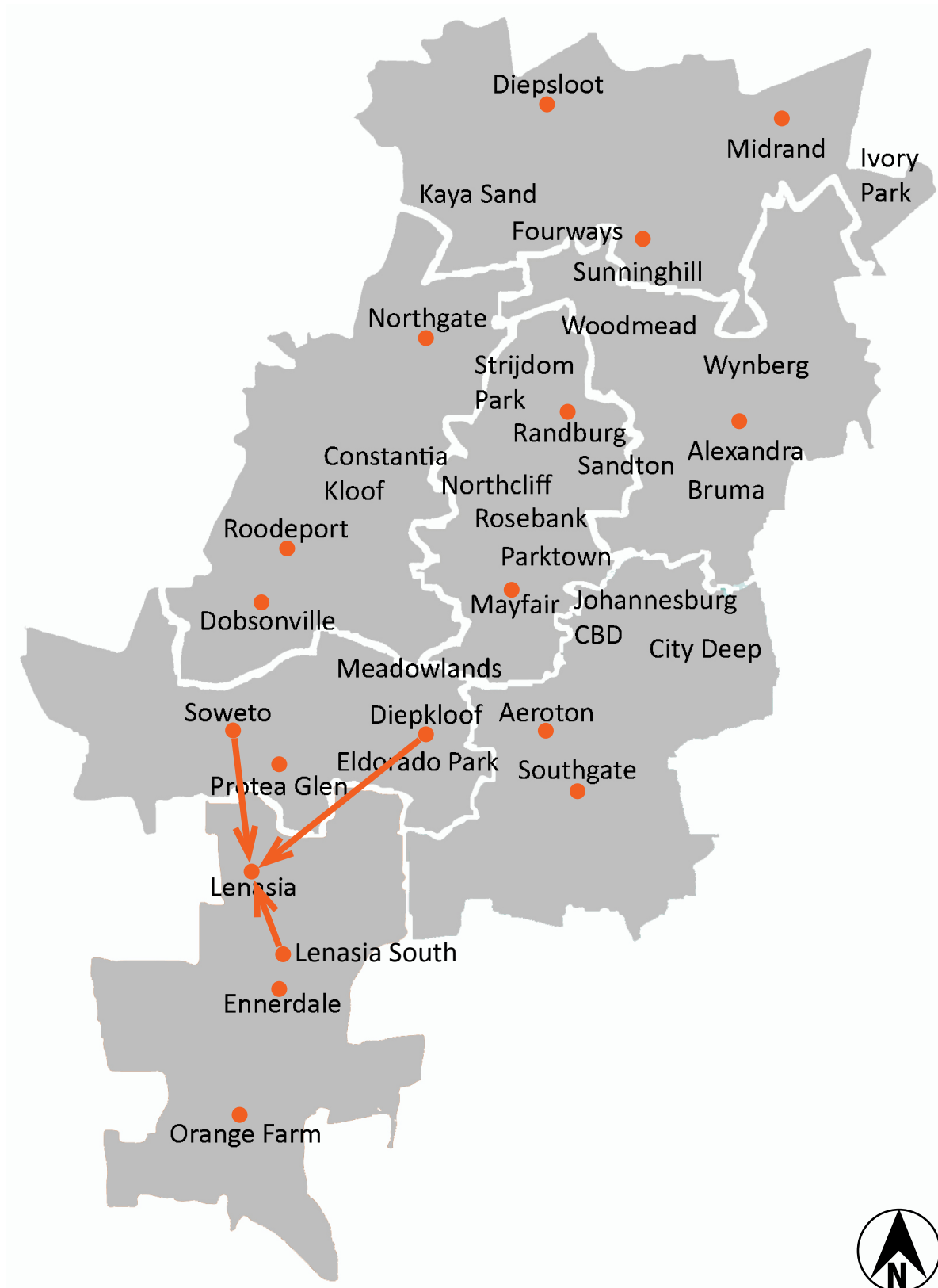


Lenasia is located South of Johannesburg's CBD in the municipal area known as region G. Region G was created and designed to house the under privileged population of Johannesburg.



JOHANNESBURG REGION G





LENASIA

As seen on the map (top), Lenasia is located at the northern most point of the region which becomes a node of centrality to Eldorado Park, Soweto and Daxina (commonly known as Lenasia South) which are all approximately 10-15km away from the site. Given the close proximity of these townships, this intervention could be seen as a catalyst to encourage social cohesion between these previously disadvantaged townships as they boast the same culture.



SOWETO

ELDORADOPARK

LENASIA

ANCHORVILLE

LEHAE

WHY LENASIA?

Three pedestrians knocked

This weekend saw two accidents in Lenasia, in which three pedestrians were knocked. Two sustained injuries and a third died on scene...

BY REBECCA MOGALAGADI
AND ZAAKIRAH VADI

ON Sunday, August 5, an unidentified man was hit by a car on Nirvana Drive and died on scene.

The man sustained injuries to the head and had bone fractures in both his hands and legs after being hit by a Golf GTI.

On scene, his body was a mangled wreck, his legs twisted in an odd direction. A margarine tub with food, which he was carrying, lay on the floor.

At least three witnesses stated that the car was allegedly speeding. The three witnesses added that it allegedly seemed to be drag racing. The man, said to be awaiting his turn to cross into Ext 13 was hit while allegedly standing on the side of the road. The driver, a woman was clearly in shock and sustained no injuries.

The impact of the knock allegedly caused the man to be lifted into the air, before hitting the ground.

"She was racing when she hit the uncle, because he was standing on the side of the road waiting to cross over. There were two cars, the other one sped away and this one (the car that hit the man) braked and because she was go-

ing so fast, she didn't stop immediately," said a witness who did not want to be identified.

However, the father of the driver had a different story to tell. "My daughter was crossing the road and the man tried to run across, but he back-stepped, that's when she hit him. The reason as to why the car stopped so far (from the scene) was that she was in shock and braked." He also denied the allegations that his daughter was drag racing.

Paramedics arrived on scene 15 minutes later while the resuscitation was already taking place, conducted by an anonymous man.

Paramedics confirmed that the man died as a result of his injuries.

The Lenasia SAPS had no information regarding the accident, while the Johannesburg Metro Police Department said it would get back to the newspaper.

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Aviwe was...
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Continu...

DRIVENSA
Educated by Performance

Media
POWER OF VISION

Ride 'n Slide
Drift & Spin Fest
5A Lenasia Drive, Lenasia | Gates Open @ 12pm

5th July

Me's
Vic Pardal & Wannie

Drift and Spin **Subside Rides**
Mass Park-off
Sound Off

R80 incl
Kids U12 R30

DRIFTERS

MIKEY SKELTON	JIM MACGILLIVRAY
Riaan Stokes	Armand Herbst

SPINNERS

WANNIE	MAGESH
LEFA	AUSTIN
VAAITJIE	BOKKIE
SPARKIE	RODNEY
TURBO	SARAH
SHANSTON	ALLISTOR
ERIC	LANO
ZEJ	SUNESH
SKOPPAS	MR. CHARL'S
14 KLIPPA BOYS	GERMAN WHEELS
VEEJARO	

Right of Admission Reserved

Figure 37. Advertisement for a car festival happening in Lenasia. (2014)

Figure 38. Newspaper article showing people dying due to reckless driving. (2014)

Images: Illustrating the rich car culture present in Lenasia with the downfalls and successes associated.

Motorfest a roaring success

Speed and Sound and B² Audio amongst others attended the festival...

REPORT & PHOTOS BY
REBECCA MOGALAGADI

LOUD sound, high speed and thunderous roars were on the lips of all those who attended the Motorfest at the Lenasia soccer stadium on August 31.

Crews from Lenz and surrounding areas all attempted to make their mark at the festival, which was hosted by Joburg Parties.

With convoys from Nirvana Drive's Select and the BP garage, Lenasia turned into a car parade house.

Speed and Sound and B² Audio amongst others attended, with the festival being hailed a success. Show and shine competitions saw participants walking away with trophies, cash and prizes.

Right: Some of the steel beauties at the Motorfest.



Figure 39. Newspaper article showing a "successful" motor show at the local soccer stadium. (2014)

DRIVENSA
CUSTOMS

Beemer

AUTO GLEN MOTORS

BMW Summer Fest

The largest BMW gathering in SA

The BMW Evolution
Old meets New

TRADE ROUTE MALL
Cnr K43 and Nirvana Drive, Lenasia

MOTUL

COBRA

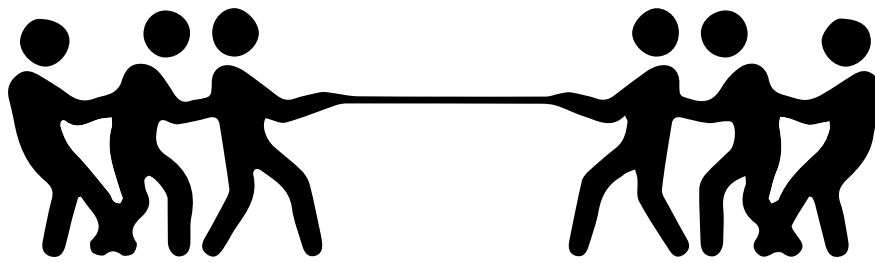
SA

SOWETO TIMES

LENASIA TIMES

ELDRADO TIMES

Figure 40. Advertisement for a car festival happening in Lenasia. (2014)



COMMUNITY VS CAR ENTHUSIASTS

Facebook post titled "Xsix Lenasia: Illegal street racing in residential areas need to stop and drivers need to take responsibility of obeying the traffic laws. What are your thoughts on this ? [01]"

Comments:

- Kailash Nathoo** Yes, I strongly agree
January 10, 2012 at 6:27am
- Kuchiku Nutball** Well essentially they ie the dumb young (and sometimes not-so-young) petrolheads need to stop being idiots... And no-I won't be polite about it cos that's what they are... Ignorant, arrogant and stupid...and the rest of us need to stop being wallflowers...
- Roweyda B Mahomed** I Agree ... The Authorities should End This&f they enjoy street racing so much than become legal about it...
- Depal Haria** I agree. Lens should have a legal drag strip to stop illegal racing
- Zaheer Akbar** I agree , Organise a legal drag strip
- Shahida Mohamed** ya i agree.
- Da Bassboy** For Sure !!! Guys must be responsible enough no to race in residential areas. If they want to race properly, there's plenty legal Tracks and places to go to. However, Motorsport is definitely a huge sport which is not being catered for, especially not...
- Meelan Naran** The worst is when you find a guy speeding, and he says he can because 'he can control his car' that's the biggest bullshit ever. And I agree with others for a Legal Drag Strip, not in Lenasia (we are a residential area), but perhaps somewhere nearby (10 min drive or something)
- Shereen Sheik Mudau** Get A Legal Drag Strip. Lenasia really needs 1 especially for our youngsters
- Zubeida Mahomed** I dont think so.Participants and Onlookers can be killed or injured as seen from time to time!!
- Da Bassboy** That happens at ILEGAL drag spots. LEGAL places have proper track's with lights and fences and stands where the people sit....etc etc.....you pay for entry.....There's leagues , race clubs and national championships etc etc. It's a proper (expensive) Sport.

Arrows point from the text on the left to specific comments:

- "They are ignorant and stupid...And the rest of us need to stop being wall flowers..." points to Kuchiku Nutball's comment.
- "Illegal street racing in residential areas needs to stop..." points to the post title.
- "The authorities should become legal about this.." points to Roweyda B Mahomed's comment.
- "Cars are a huge part of our life and its not being catered for in Lenz..." points to Da Bassboy's comment.
- "get a legal drag strip for youngsters..." points to Shereen Sheik Mudau's comment.
- "Participants and community members get injured.." points to Zubeida Mahomed's comment.

Figure 41. A screen capture of a Facebook page on which a debate about car culture in Lenasia is discussed. (2014)

Within Lenasia, there has also been several incidents due to this culture which has resulted in the injury and loss of lives. Due to this, a heated debate has begun between the residents of Lenasia and car lovers on the public platform Facebook. The primary debate is focused around the lack of infrastructure catering for these events and activities. With this evidence in place, it is clear that there is a growing demand for these activities to be celebrated in a secure and controlled environment in the ideal site, Lenasia.

3.3) HISTORY OF LENASIA

Lenasia, commonly known as “Lenz” today, along with places such as Soweto and Eldorado Park was conceived of the apartheid regime. It was conceptualised to be an Indian township during the group areas act and a political tool for the apartheid government to gain control over the Indian community.

After 1948, when the National Party came to power, the government moved quickly to implement laws of segregation and ways to display power. At this time, Indians had been living in various suburbs in and around Johannesburg in varying numbers for decades. The Indians living in Johannesburg at the time were given the option of going back to India; Many declined and moved into established racially segregated land such as Lenasia, Laudium, Mayfair and Azzadvile.

The township known as Lenasia today was originally owned by a German national by the name of Lenz. According to (SAHO 2000) he acquired the property and settled there much earlier but eventually sold the property to the government for housing developments. In the past, Indians were classified as Asians under the apartheid ruling. With the collaboration and merging of these two names, Lenasia was born. According to (SAHO 2000) at first, the entire foot print of Lenasia consisted of the people living in the barracks. Later the government sold plots for approximately R60 each which marked the establishment of the first extension. The plots were purchased by families eligible for government loans to build private homes, according to strict zoning requirements and specifications. According to (SAHO 2000) there was no infrastructure such as piped water, electricity or sewage systems when the first families moved into the area. As time went on, Infrastructure began to shape and grow the township. Access to Lenasia was via railway and a road that connected with the R29 that linked Johannesburg to Potchefstroom. The late 1970s and 1980s saw a massive migration to Lenasia. Eventually Lenasia grew to host 13 extensions, according to (SAHO 2000) the largest development came in 1984, when Lenasia south was developed.

Figure 42 (right): An early article displaying the infrastructural problems Lenasia faced when automobiles became common & affordable to the working class.(2014)

Culturally, the racially segregated townships allowed the Indians to grow their identities through places where they could practice their religious and spiritual beliefs, but more importantly, engage with the combination of these activities and flourish as a community. The inhabitants consisted largely of Hindu and Muslim communities who were originally from places such as Gujarat and Tamil Nadu in India.

According to (SAHO 2000) civic spaces such as the Lenasia CBD, Civic centre, post office and the industrial district were established in the late 1960's. It is evident that throughout the years, leisure and recreational activities such as sports, classical Indian music and dancing played a major role in the lives of the community members. The creation of infrastructure such as sporting arenas and dance studios aided in unifying the community and preserved their culture. At the time, majority of the community worked in the northern region of Johannesburg, predominantly the CBD and would have no choice but to travel an average of 70km to work and back to feed their families and earn a living. Most community members would travel by rail as a car was seen as a luxury item; however in previously disadvantaged places such as Lenasia, Soweto and Eldorado Park, those that could afford a car were considered to be amongst the elite and owning a car was a means of displaying wealth.

Today, even though a lot of youth are vouching to move closer to Johannesburg CBD, the cultural roots and sense of community weaved into this rich fabric means that some community members are still willing to commute to and from the city in an exchange for a comfortable and rich lifestyle.



Motorists are getting frustrated with the lack of traffic control at Lenasia's busy intersections. The Rose Avenue — Gemsbok Street intersection is becoming increasingly busy and there is still no positive signs from the authorities about some form of traffic control.

LENASIA TODAY

Currently, Lenasia has evolved from its rich past into a dynamic and attractive suburb that plays host to individuals of various races, genders, ages and socio-economic statuses that call it home. With the recently developed Signet Terrace shopping centre, Trade Route mall and various other micro businesses and corporations, Lenasia has become a hub establishing its identity for various other struggling communities in the area such as Orange Farm, Thembelihle, Soweto, Eldoradopark and Lehae to plug into.

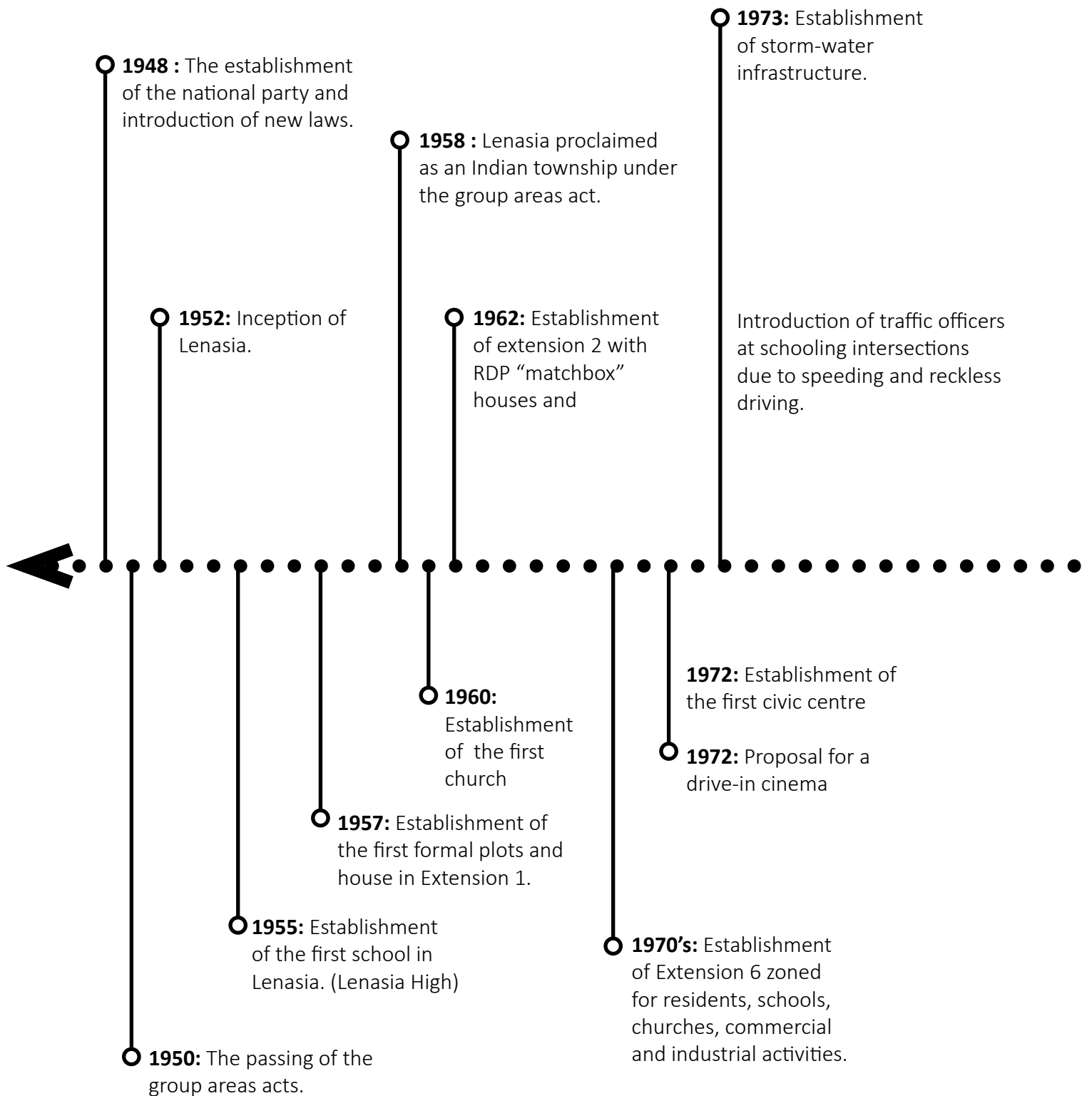
Parallel to the transforming image of the landscape and the freedom that came with the abolishment of apartheid, the younger generation amongst the community members began to alter and appropriate their lifestyles, avatars and culture to better integrate and relate with various other races and cultures within South Africa. From this, numerous subcultures emerged and stood out amongst these community members, one of which is commonly known as the car culture today. This culture has formed a series of fraternities of which Lenasia has been identified to have a substantial number of members to.



Figure 43: Picture of an automobile festival happening at the prominent trade route mall in a cornered off parking space. (2014)



TIMELINE OF LENASIA



 **Trade Route Mall**

1984: Establishment of Lenasia South.

1998: Establishment of iconic landmark: Shiraz Auto



2000: Establishment of Signet Terrace



2010 to present:

The population of Lenasia has grown to such an extent that it has evolved into a significant nodal point in the Johannesburg metropolis. Figures reveal a huge influx in the later 1960s and 1970s, when the Group Areas policy was at its height:

Year	Population
1960	650
1970	21037
1996	48211
2001	54457
2010	+/- 60 000

1994: Abolition of Apartheid

Establishment of Thembelihle informal settlement



2009: Establishment of Trade Route mall

1976: Inception of hospital, daycare, further recreational facilities and a police station.

2002: Establishment of a new industrial district: Anchorville

Figure 44. (below): A panoramic view of Lenasia as seen from the nearby N12 Freeway. On the left can be seen the town's most famous landmark- Trade Route Mall- whilst on the right is a town-house complex (a common sight in contemporary Lenasia) called The Reeds. In the centre can be seen several of the residential areas of Lenasia with many minarets (representing the many mosques of the town) interspersed within it.



The Reeds

TIMELINE OF CARS

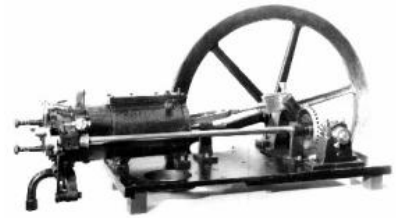
○ **1769** : The first self-propelled car was built.



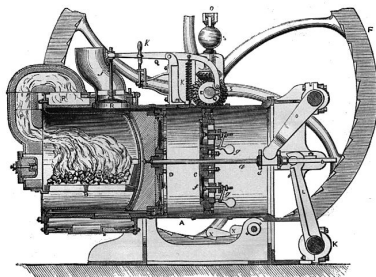
○ **1824** : Uphill struggle

○ **1865** : Speed restrictions introduced

○ **1876** : First 4 stroke engine



○ **1858** : First Coal-gas engine



○ **1886** : Motor age moves forward

○ **1801** : Britain's steam powered cars



1890 : Maybach speeds things up: first world speed record at 64.4km/h

Cars are built as a luxury item for the wealthy

1889 : The First Motor Company

1894 : Grand Prix racing begins



1903 : The Ford Motor Company Formed



1978 : Safe stopping distance decreased

2011: Hubless Wheeld Car



1920: Fifty percent of American families own automobiles.



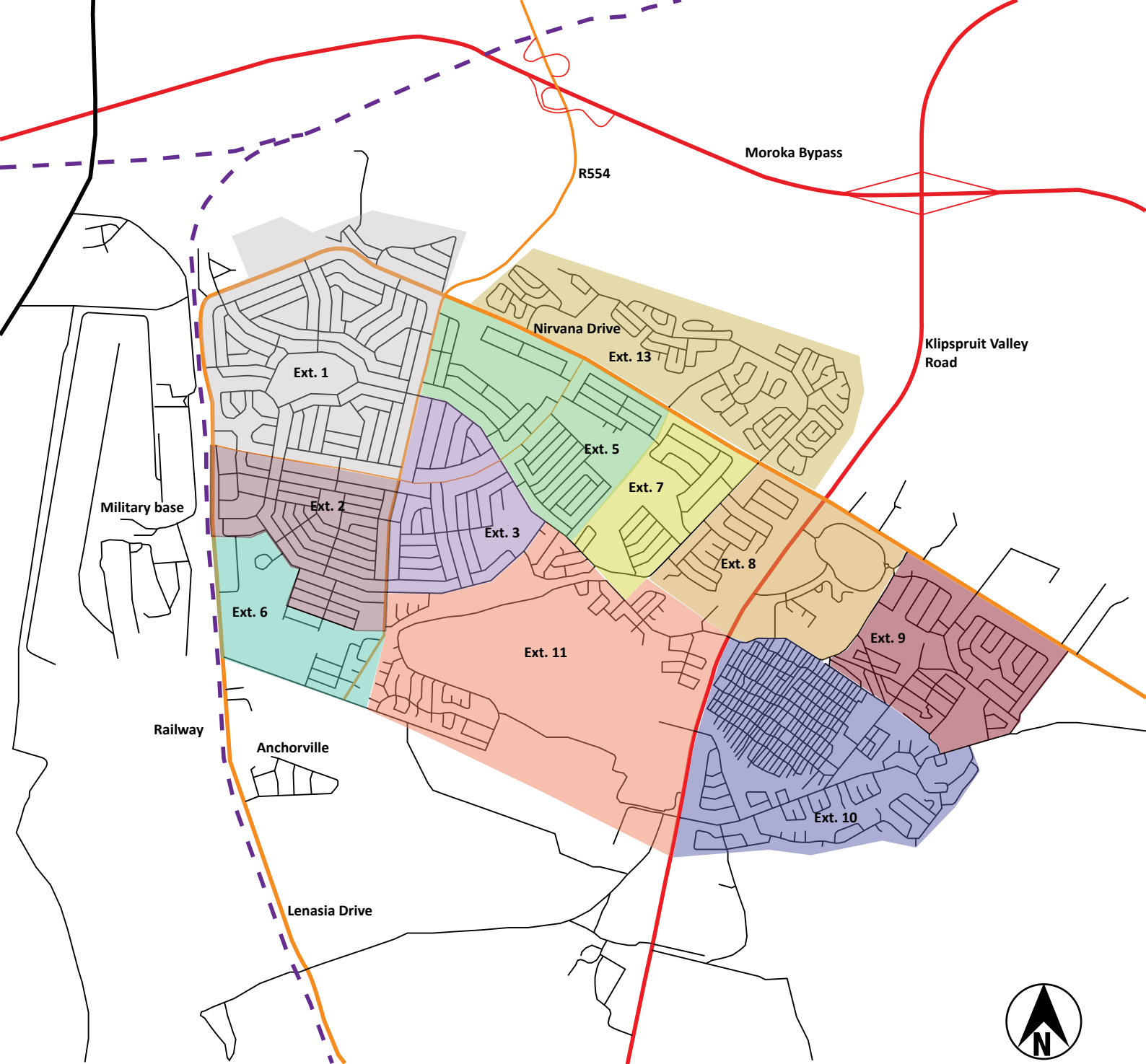
Garages become important selling points for expensive homes.

1997 : Car Manufacturers get green



1908: Ford Model T created

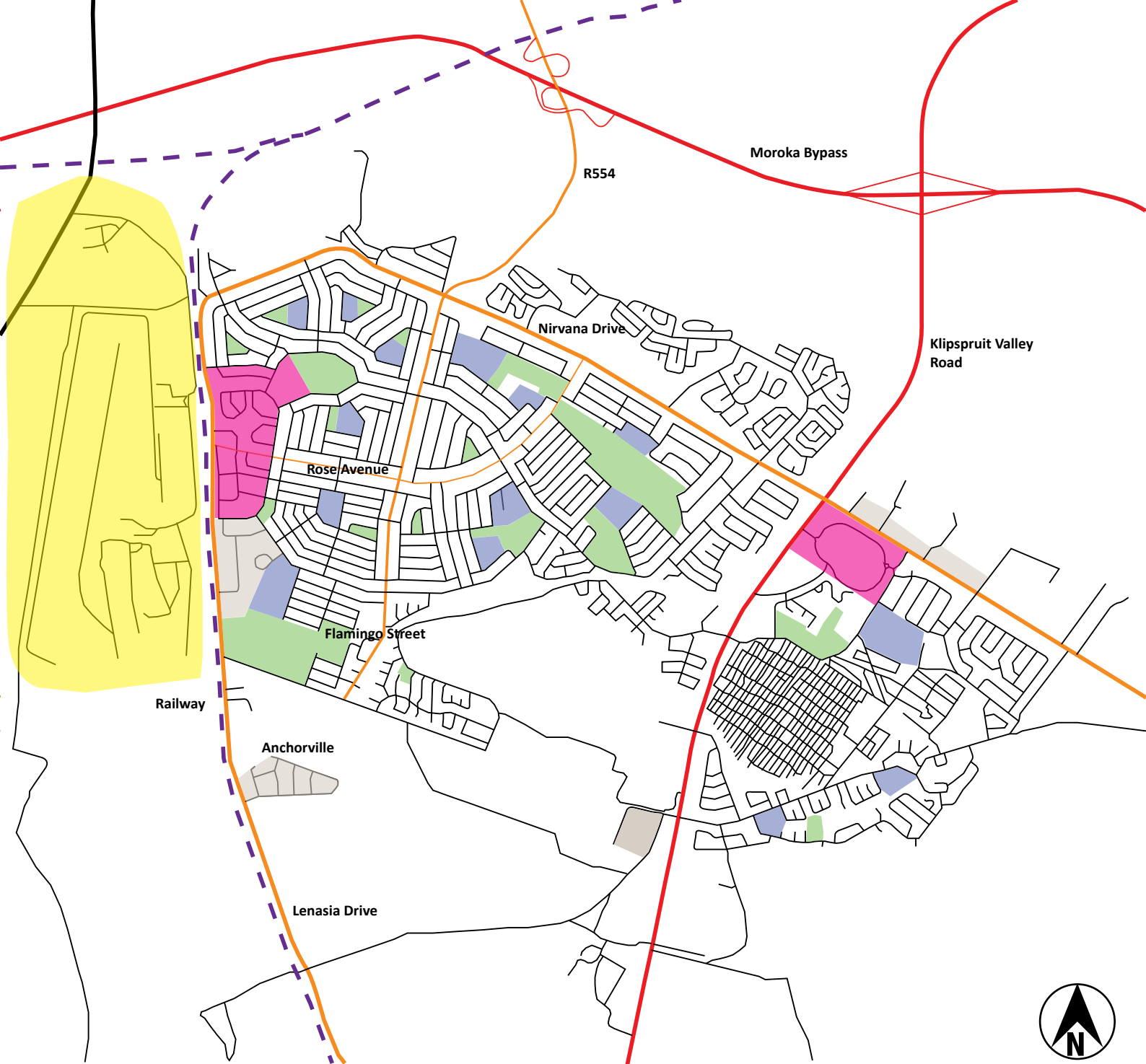
1896 : First Road Traffic Death



3.4) MAPPING LENASIA

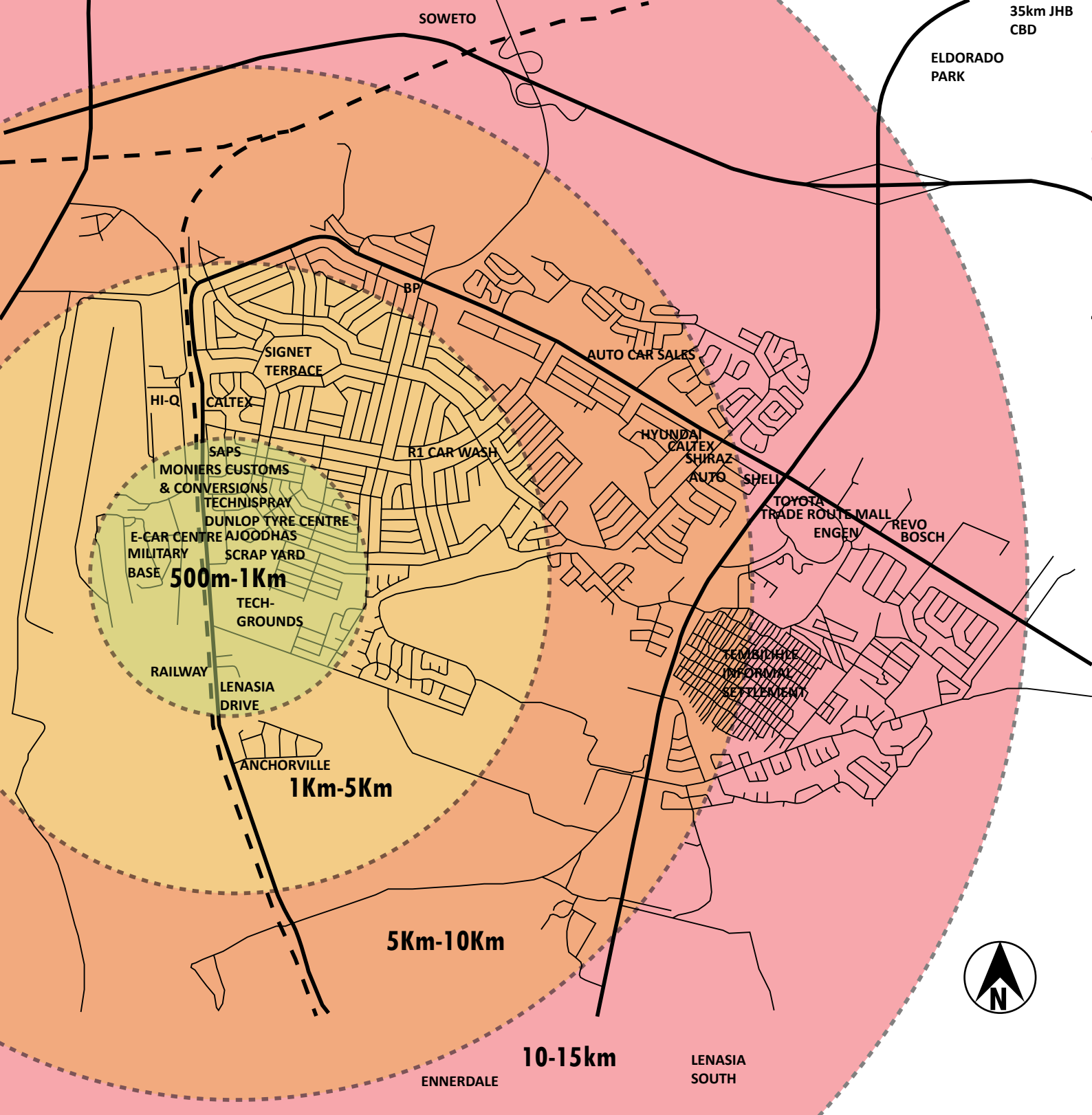
EXTENSIONS

Lenasia currently consists of 13 extensions. This site chosen is located at the edge of the township in extension 6.



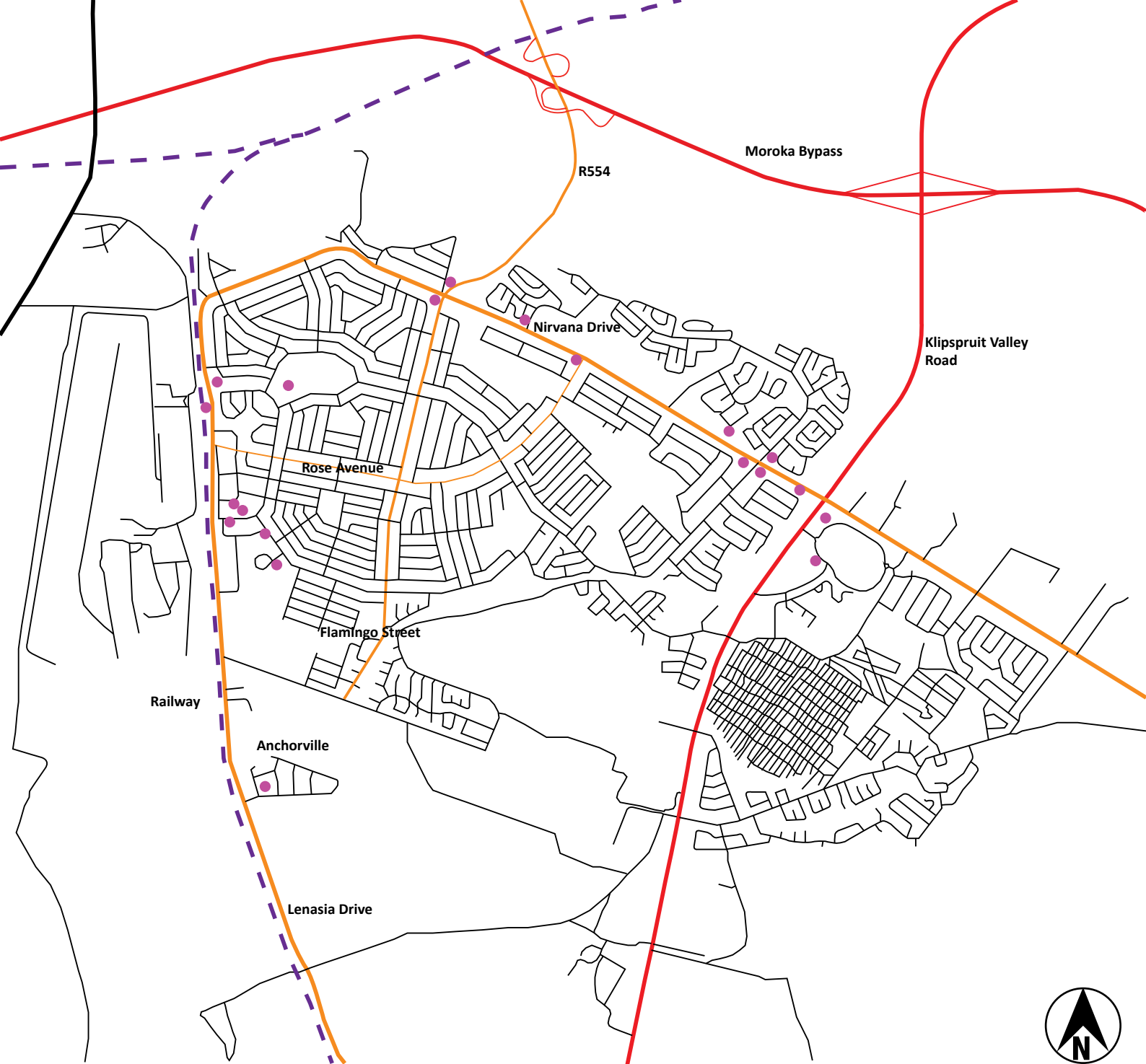
LAND USAGE

The current industrial network in Lenasia is fragmented with pockets of micro industries along the edges of the township. This is a result of the lack of planning and urban framework when Lenasia was conceived in conjunction with the rapidly growing industry and lack of land. The site is located in the original industrial district/ street.



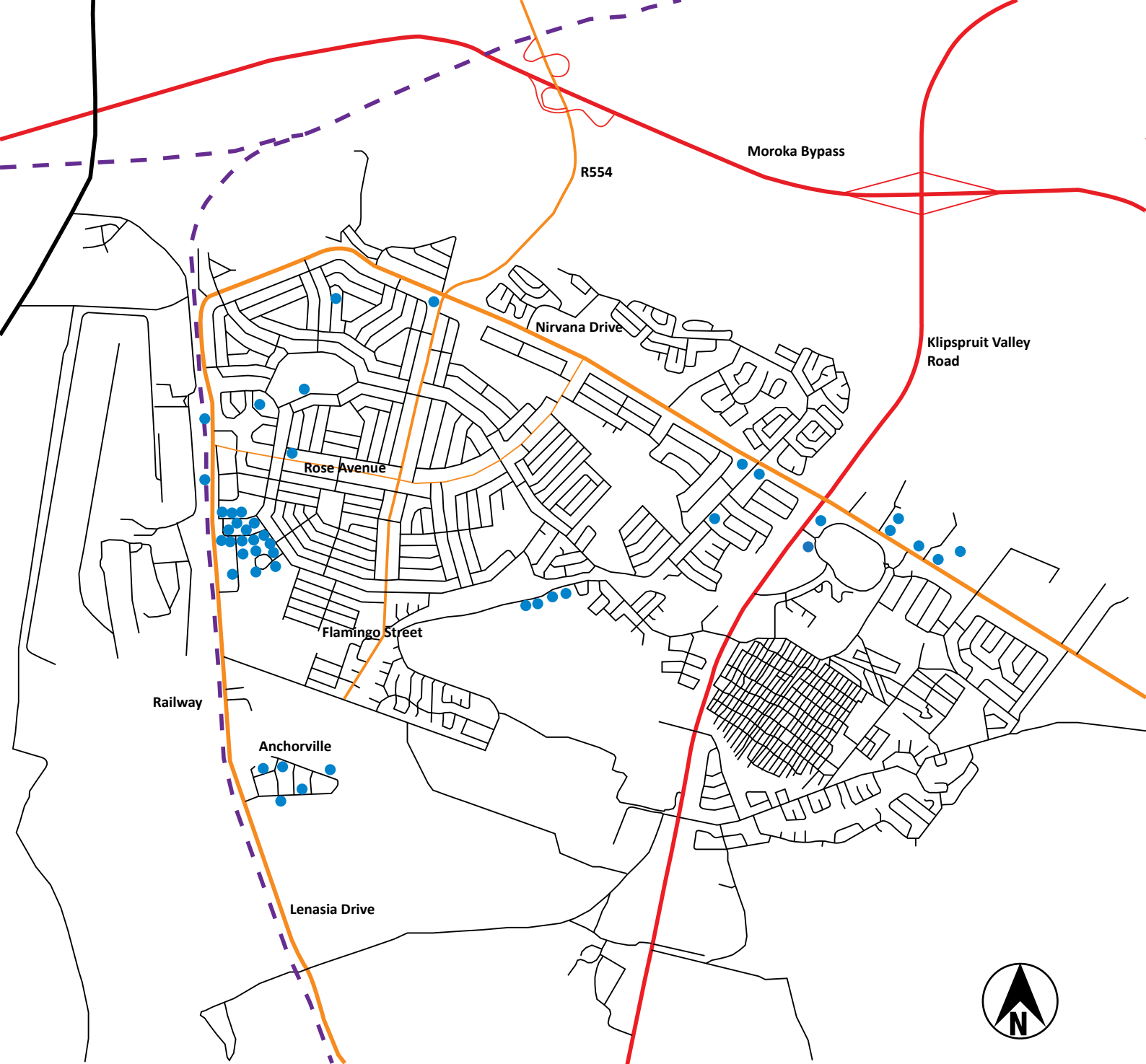
RADIAL MAP

With an infiltration of not only Lenasians', but also other car enthusiasts that would be going to the site, it is vital to study and analyse the networks required to arrive at the destination from an urban scale. The following map illustrates the various points of interest within a specified distance from the site.



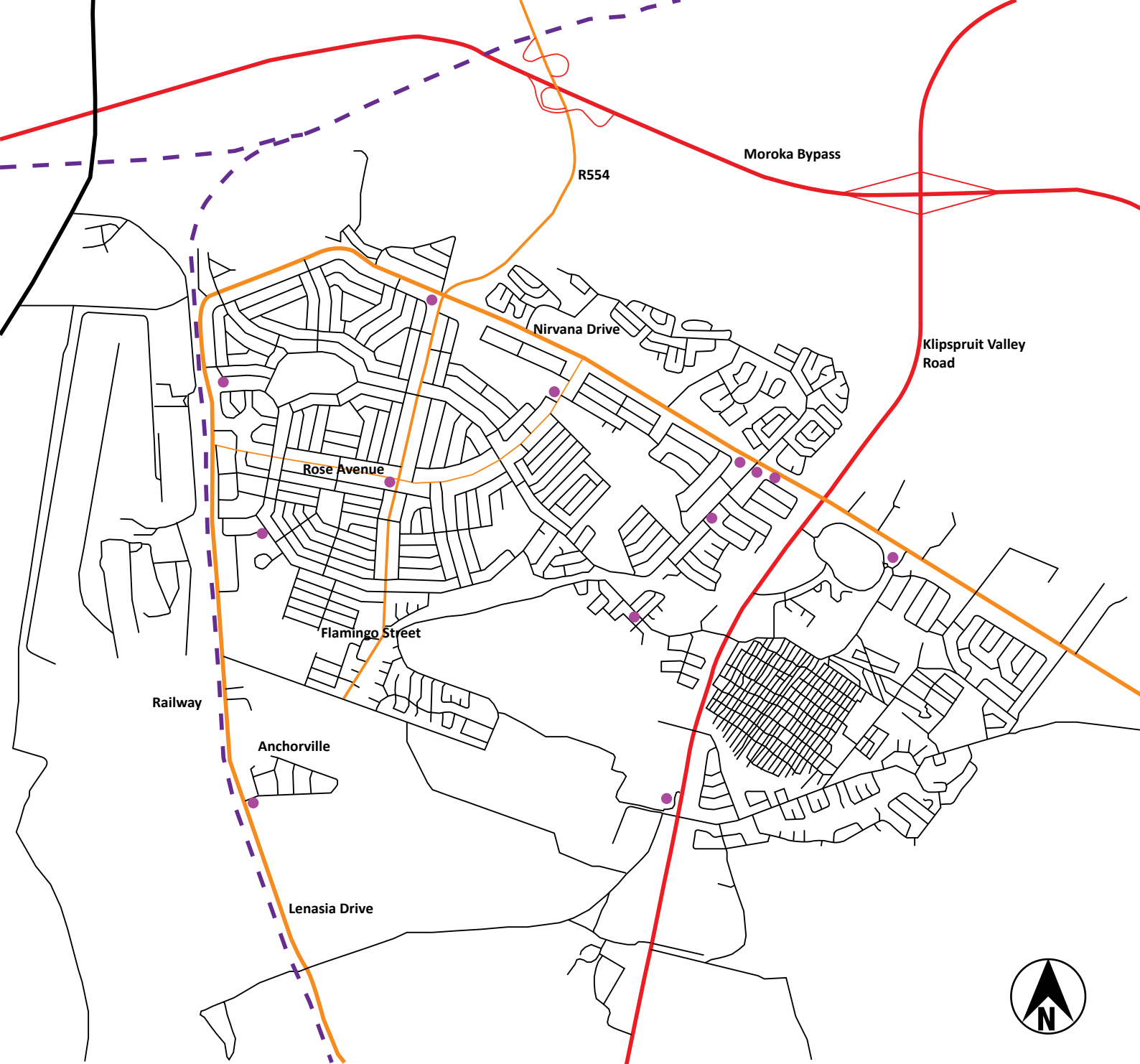
AUTOMOBILE DEALERSHIPS

The map above illustrates the density and location of the various automobile dealerships scattered in the township. It is clear that the northern entry and exit points (into Lenasia from the city) are prime positions for these dealerships. Others are along some of the main arterial routes such as Lenasia drive and Nirvana drive. There are a few within the vicinity of the industrial district due to the large influx of cars experienced.



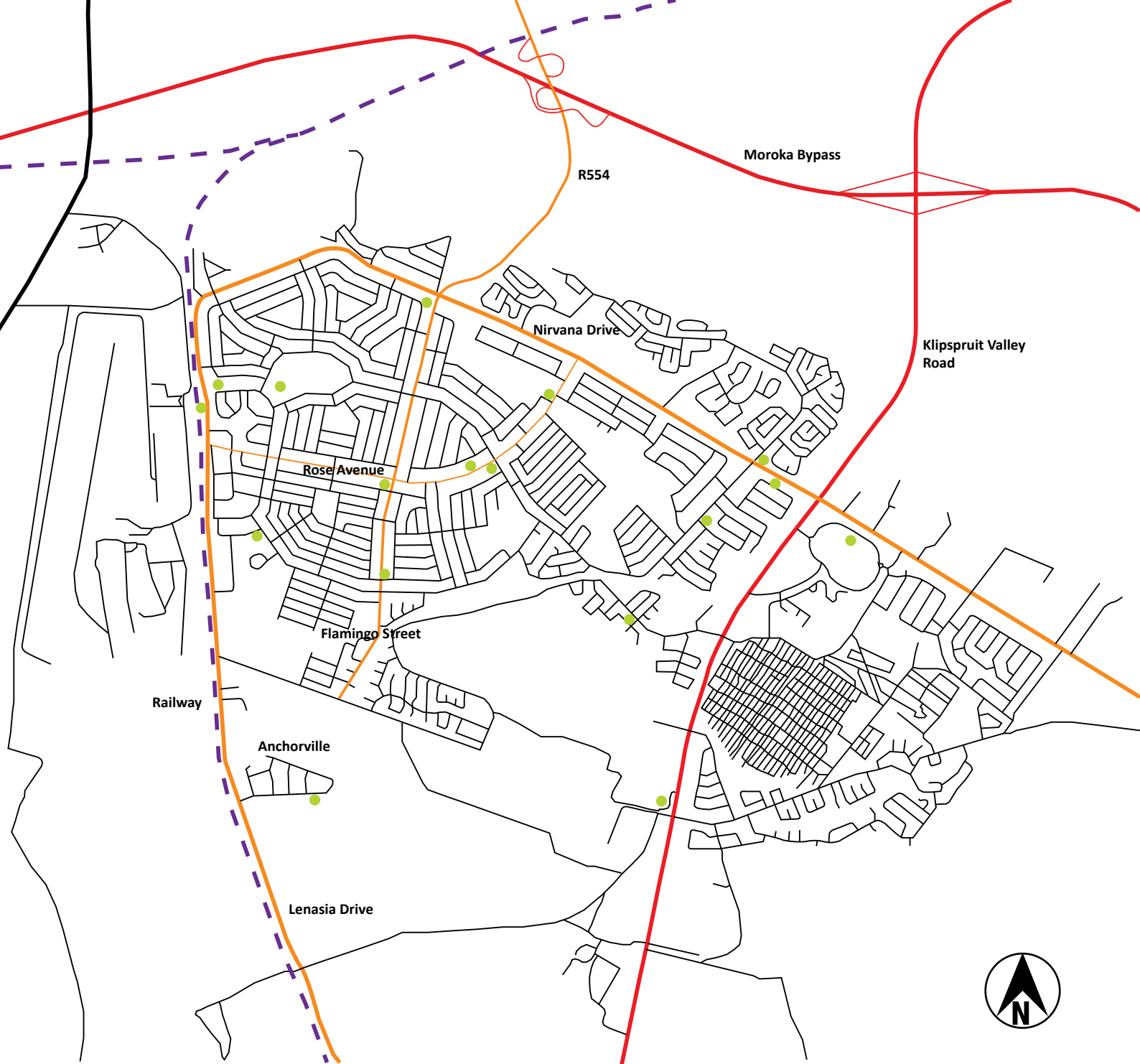
AUTOMOBILE WORKSHOPS & REPAIR CENTRES

The map above illustrates the density and location of the various automobile workshops and repair centres scattered in Lenasia. The industrial district proves to be incredibly dense with these as the fabric hosts a large footprint of micro businesses which repairs and restore automobiles. Apart from these, there are also some scattered on the outskirts of the township.



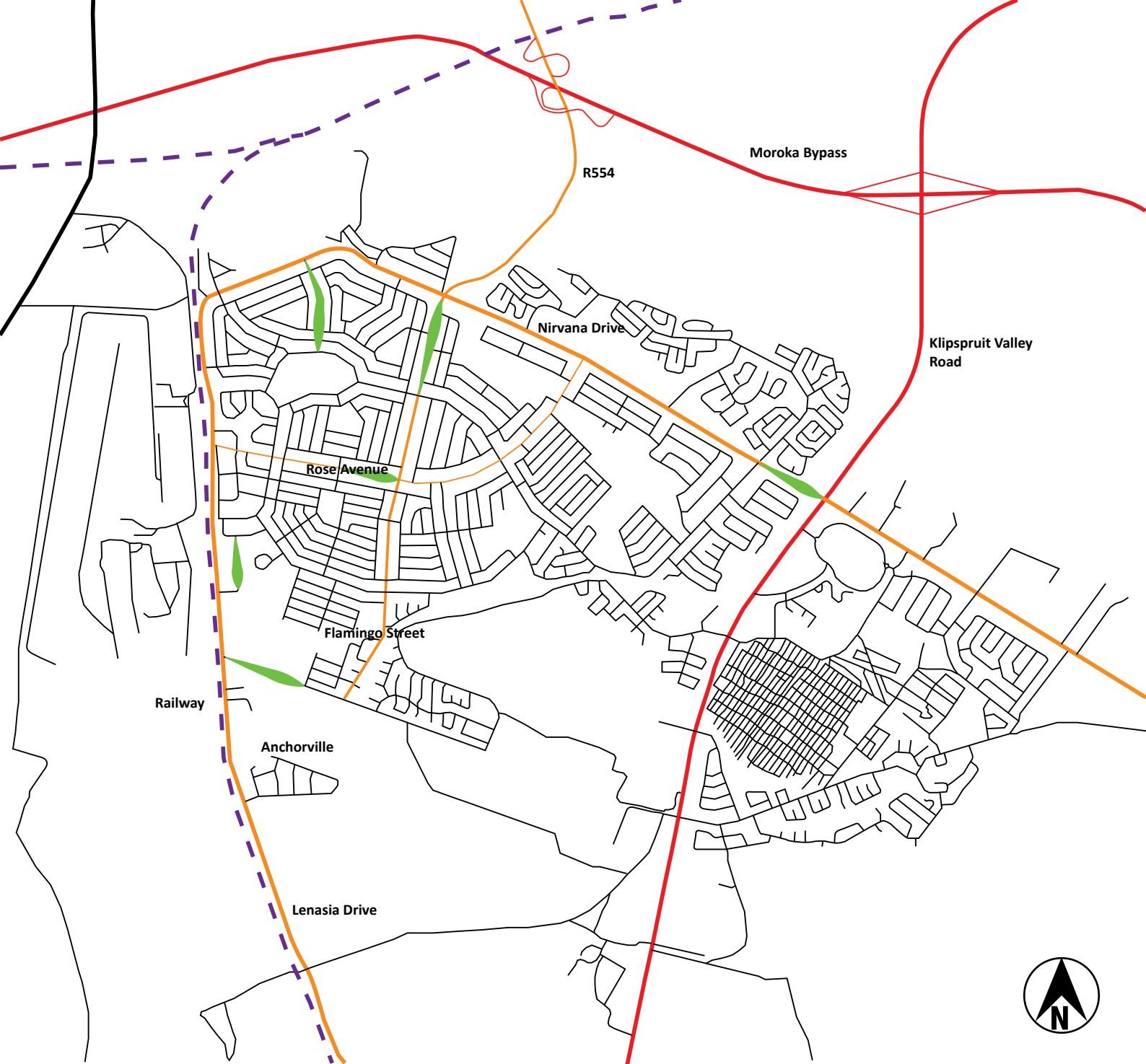
PETROL STATIONS

The map above illustrates the density and location of the various petrol stations within the township. From the diagram, there is a logical balance of these with some at the various entry points of Lenasia, catering for the car enthusiast coming from a distance to the site, as well as several along the main arterial routes knitted within the grain of Lenasia catering for the car enthusiasts within Lenasia. Often these also provide refreshments along the route.



CAR WASH

The map above illustrates the density and location of the various car washes within the township. Majority of these are connected to petrol stations or workshops within the fabric which can be seen along both the main and secondary arterial routes catering for convenience and efficiency.



STREETS NOTORIOUS FOR DRAG RACING

The map above highlights the streets which are currently used to drag race on within the township. These range from quiet residential streets to busy main roads. Some of the common characteristic of these streets are that they are predominately long and flat with wide roads and often have distinct constraints such as signage or robots. The chosen site resides on Albert street which fits these guidelines and is used for illegal drag racing today.



Figure 45. An aerial view of Albert street and its surrounding context. (2014)

3.5) LOCATING & MAPPING THE INDUSTRIAL DISTRICT

The site specifically chosen is a piece of vacant land on the corner of Albert Street and Lenasia drive owned by the local municipality. It is located at the edge of the township of Lenasia. Albert Street has a history of being drag raced on in the past but has now been stopped due to the community and law enforcement stepping in. The piece of land is based in an established and robust industrial area which hosts a range of automobile workshops catering to the restoration and basic modification of automobiles.

FACTORS THAT DETERMINED THE SITE SELECTION:

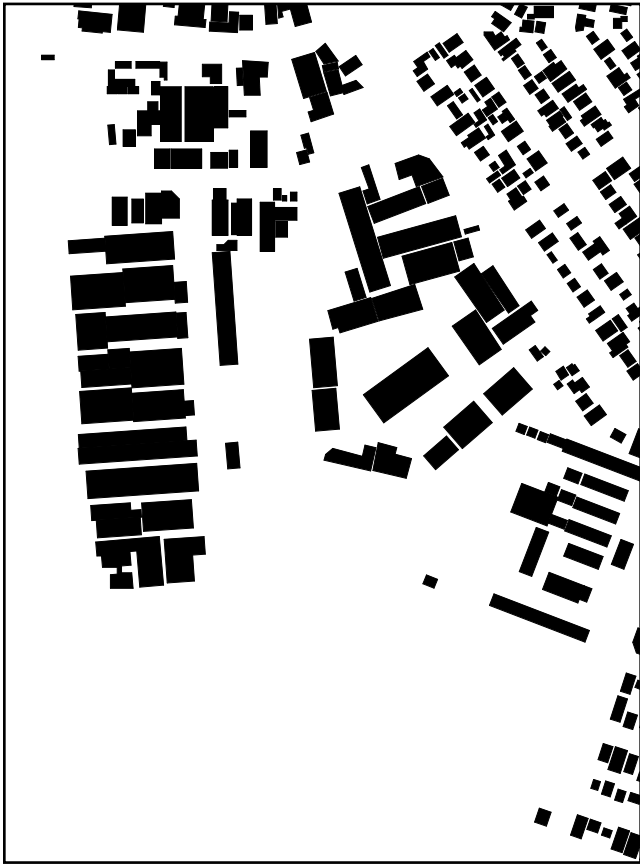
- Easy accessibility**- located on the edge of the township adjacent to a main arterial road connected to intersections which directly feed onto and from the M1 highway.
- Away from residents**- located in the industrial district which allows for control and seclusion and acts as a buffer to the residential areas
- Good publicity**- Adjacent to the main road which leads to the CBD of Lenasia and visible from the railway track parallel to the road
- An area which is raw and robust** – the industrial district is designed to be robust by nature boasting wide roads catering for heavy vehicles and durable surfaces.
- Land fall**- due to the nature of the activities, a fairly level landscape was chosen which will also allow for cost savings as minimal excavation will be required.
- Existing services** – it's important to consider existing and required services currently along the property such as the supply of water and electricity and sewage networks and the location of these above and below ground. From the drawings attained from council, it is clear that there is a water and electricity supplied to the land hence the development of the land will not be held back due to this.
- Zoning requirements**- looking at the site and its constraints the zoning falls under is category 11 Industrial 1, with the coverage being 70%, and the height zone falling under category A restricting the building to 4 storeys high.
- Integration with existing fabric**- The social, cultural and economic cohesion of this project is essential within its macro and micro fabric as it caters to people from various areas. From the macro scale it is important to include the support facilities which are required of it such as amenities to freshen up and stop at, spaces to sleep or eat at and other environments which could prove useful within the existing fabric and en-route to an from the development. Within the micro scale, by attracting a large amount of individuals to the development, various micro businesses in the area will begin to gain publicity and exposure and as a result flourish.

Figure 46. A birds-eye view of Albert street (orange) and scrap yard (blue). (2014)





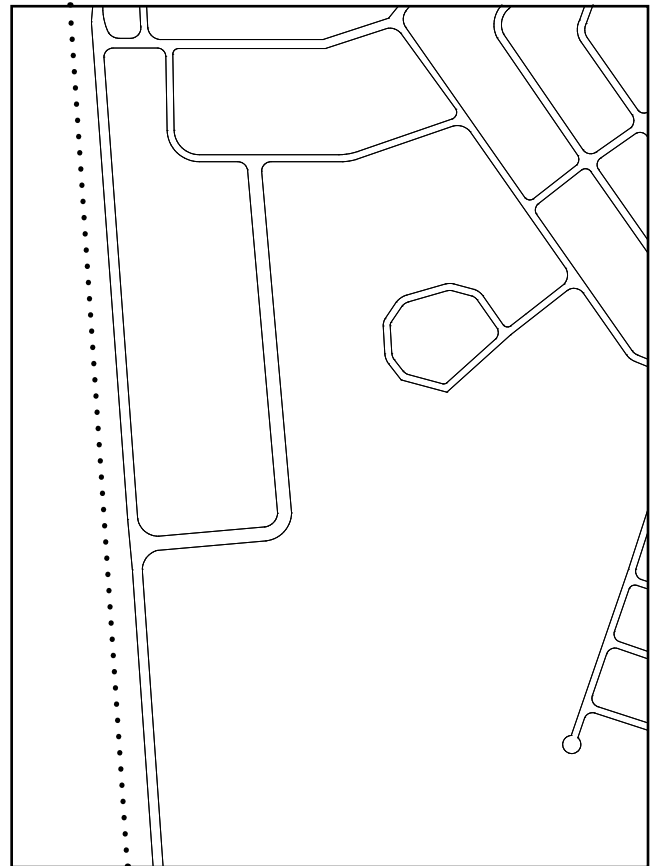
ANATOMY OF THE SITE.



GRAIN



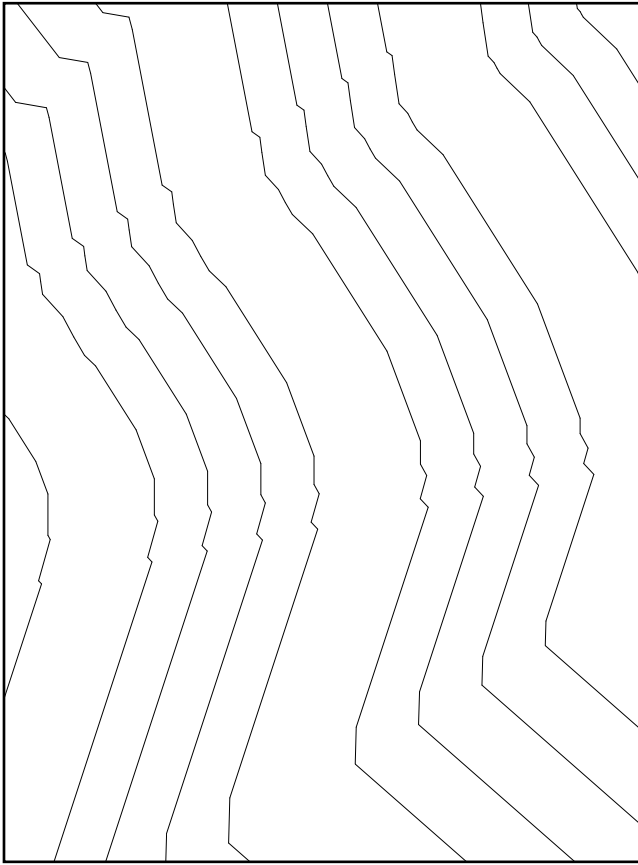
The illustration above shows the footprint of building forms surrounding Albert street. Upon studying the map, various forms, sizes and densities begin to emerge. A juxtaposition of loose scattered grain with ordered rhythmic grain can be observed. Towards the north easterly quadrant, the grain becomes much finer and compact hinting at the residential density of the surroundings area while the larger looser footprints illustrate the industrial zones. Along the Albert street motor strip, the Western quadrant holds a tightly packed rhythmic structured grain of heavy industry while the east is fairly undeveloped. The close building footprints speak of the lack of spatial planning within the industry. The south of the site is predominantly un-built as it holds an island of 9 cricket fields.



MOVEMENT



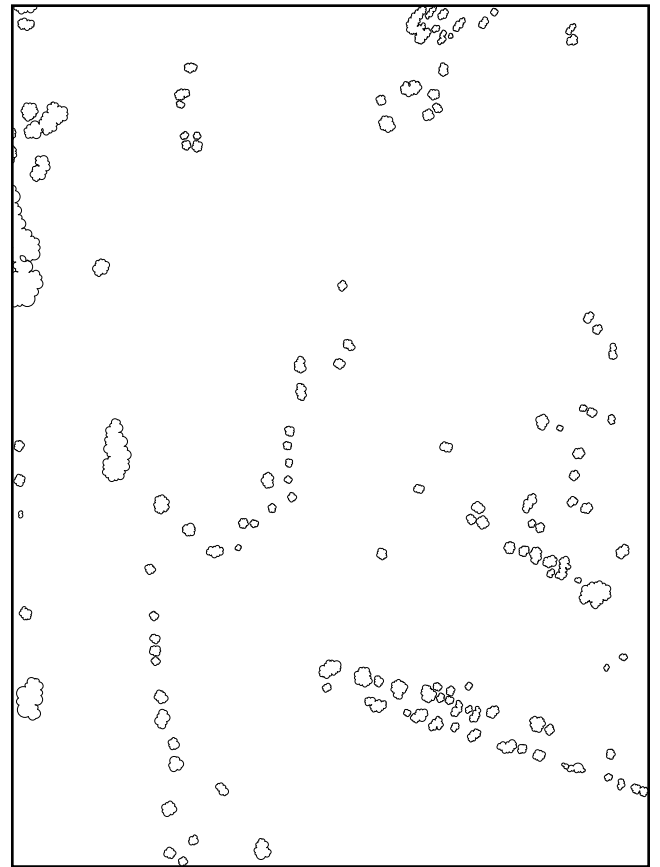
The illustration above shows the various networks of accessibility via public and private motorised transport. The two spines on the left represent the railway track and Lenasia drive which are the main arterial corridors into and out off Lenasia. These routes are important in this intervention as they allow participants and spectators to plug into the district without filtering through the residential streets of Lenasia.



LAND FORMS



The illustration above shows the contours at 500mm intervals falling from north east to south west. Overall, it is evident that Lenasia is relatively flat with a gentle natural slope. This terrain proves beneficial as the drag racing strip and activity capsule requires flat land for maximum accuracy and efficiency.



VEGETATION



The illustration above shows the scattering of trees and shrubs within the surround area. It is clear that around the periphery of some street networks and school, there are moments of vegetation which line the sidewalks. On Albert street specifically, the opposite is true, there is little to no vegetation due to its raw nature of hard mechanised networks and the lack of maintenance.



Image: Residential dwellings near site



Image: Workshops and retail outlets



Image: Automobile scrap yard

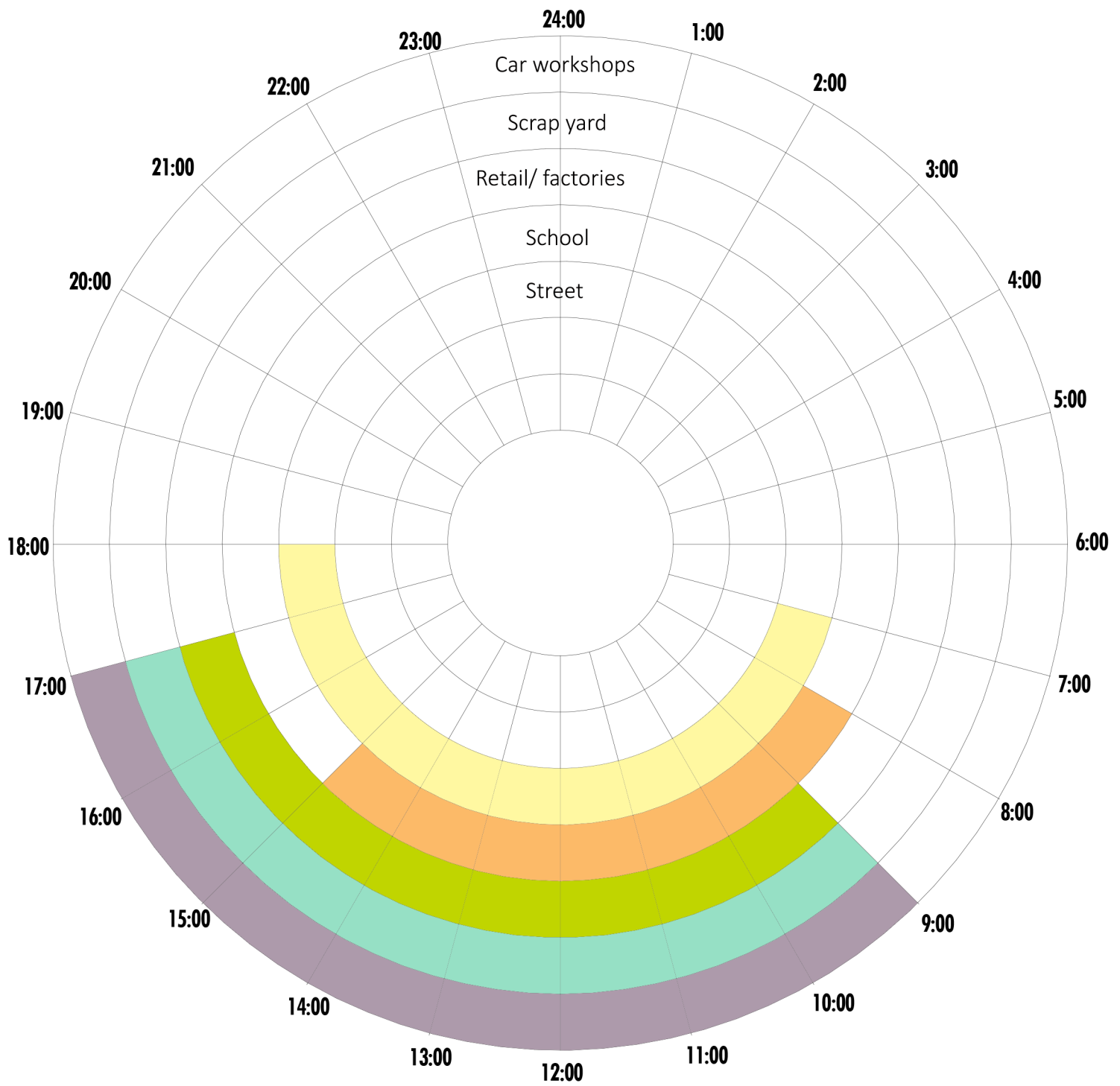


Image: Street arena (Albert street)



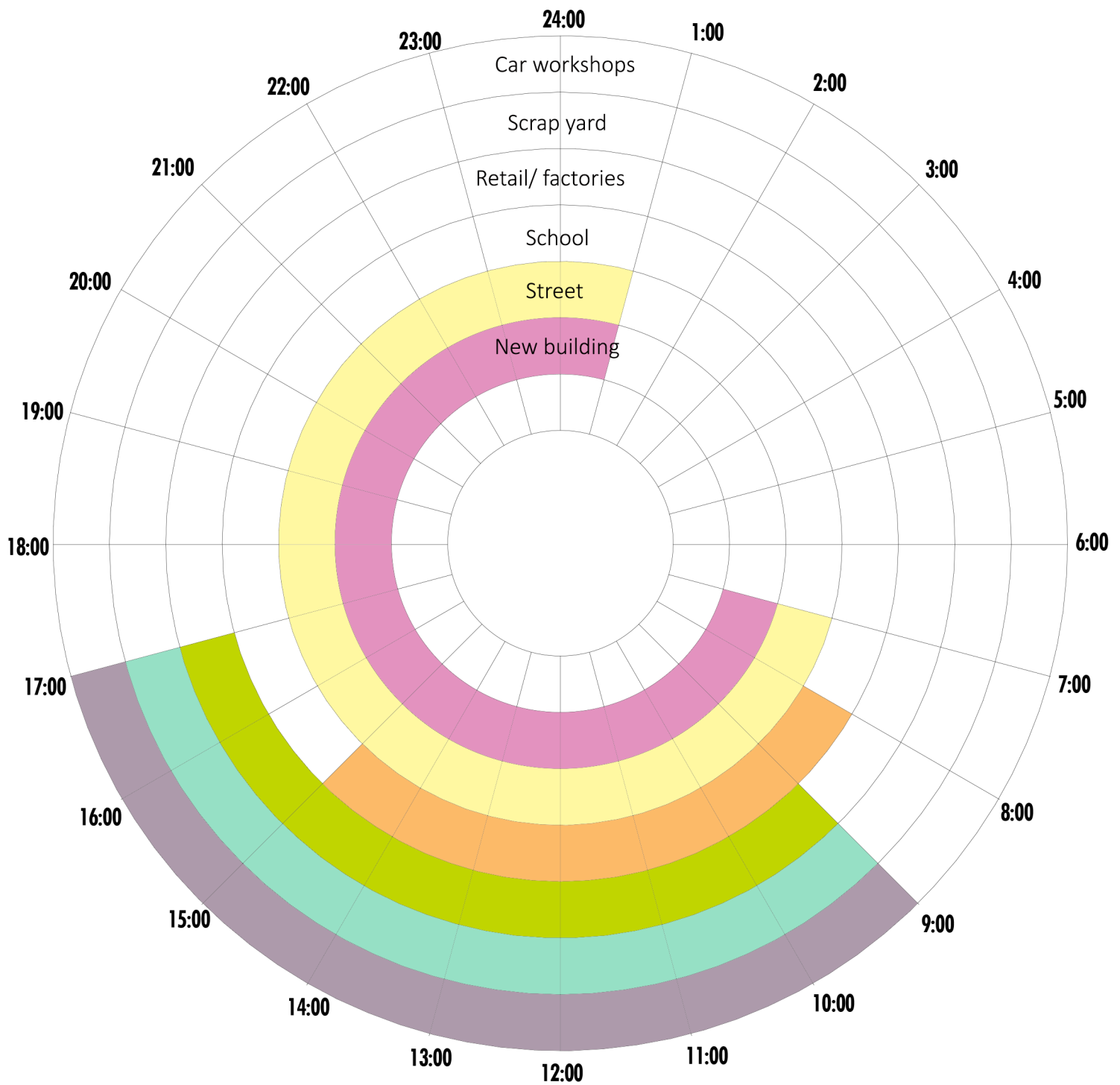
KEY

- Automobile workshops/ parts sales centres
- Factories/ retail outlets
- Residential dwellings
- Automobile scrapyard
- Primary School
- Chosen site



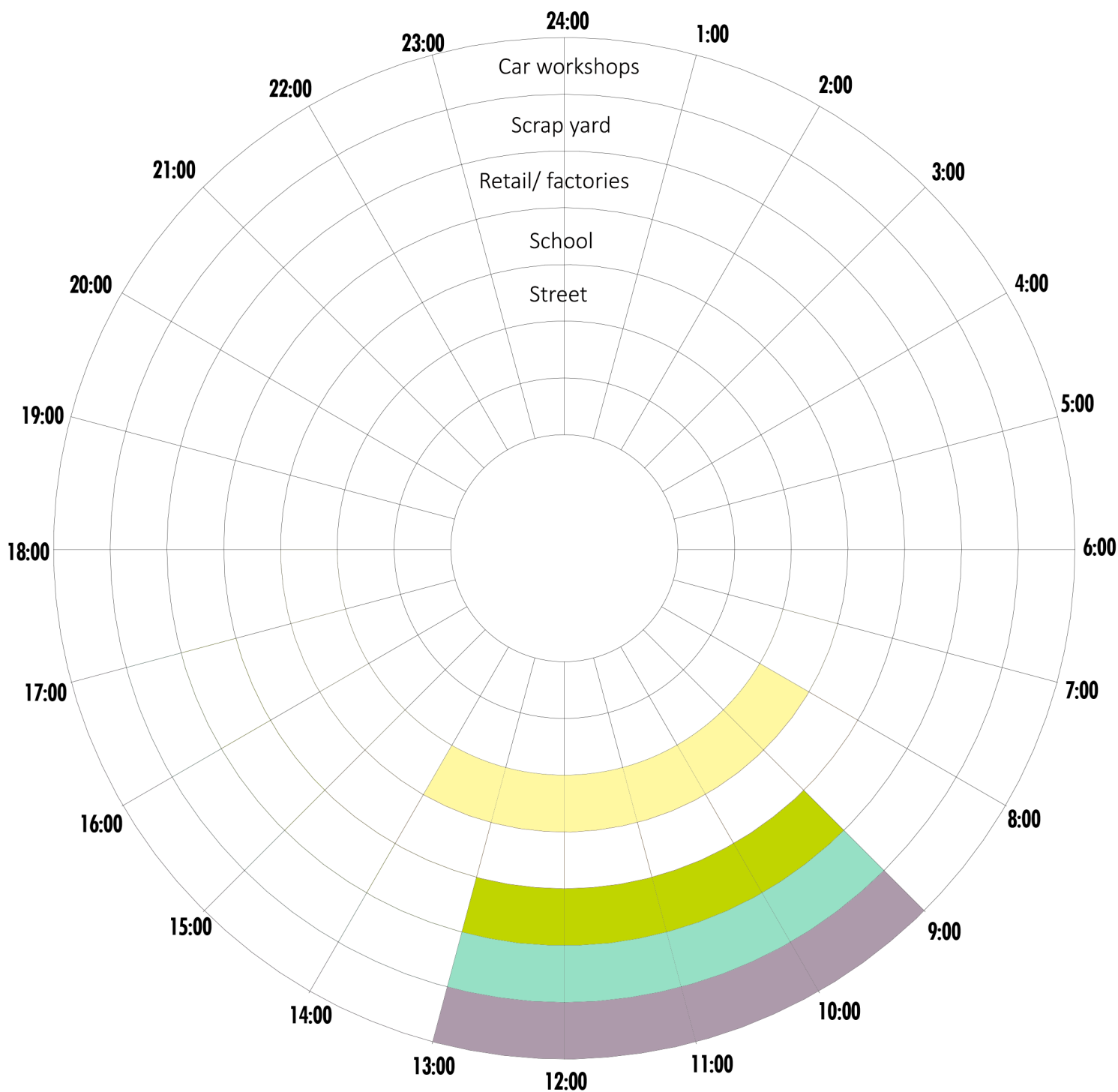
EXISTING SITE USAGE WEEKDAYS

The diagram above shows the existing times of day the indicated spaces are in use/occupied on weekdays. It is clear that the primary time the district is in use is between 7:00 to 18:00. There after the area completely dies down for a total of 13 hours, leaving it static until the next morning.



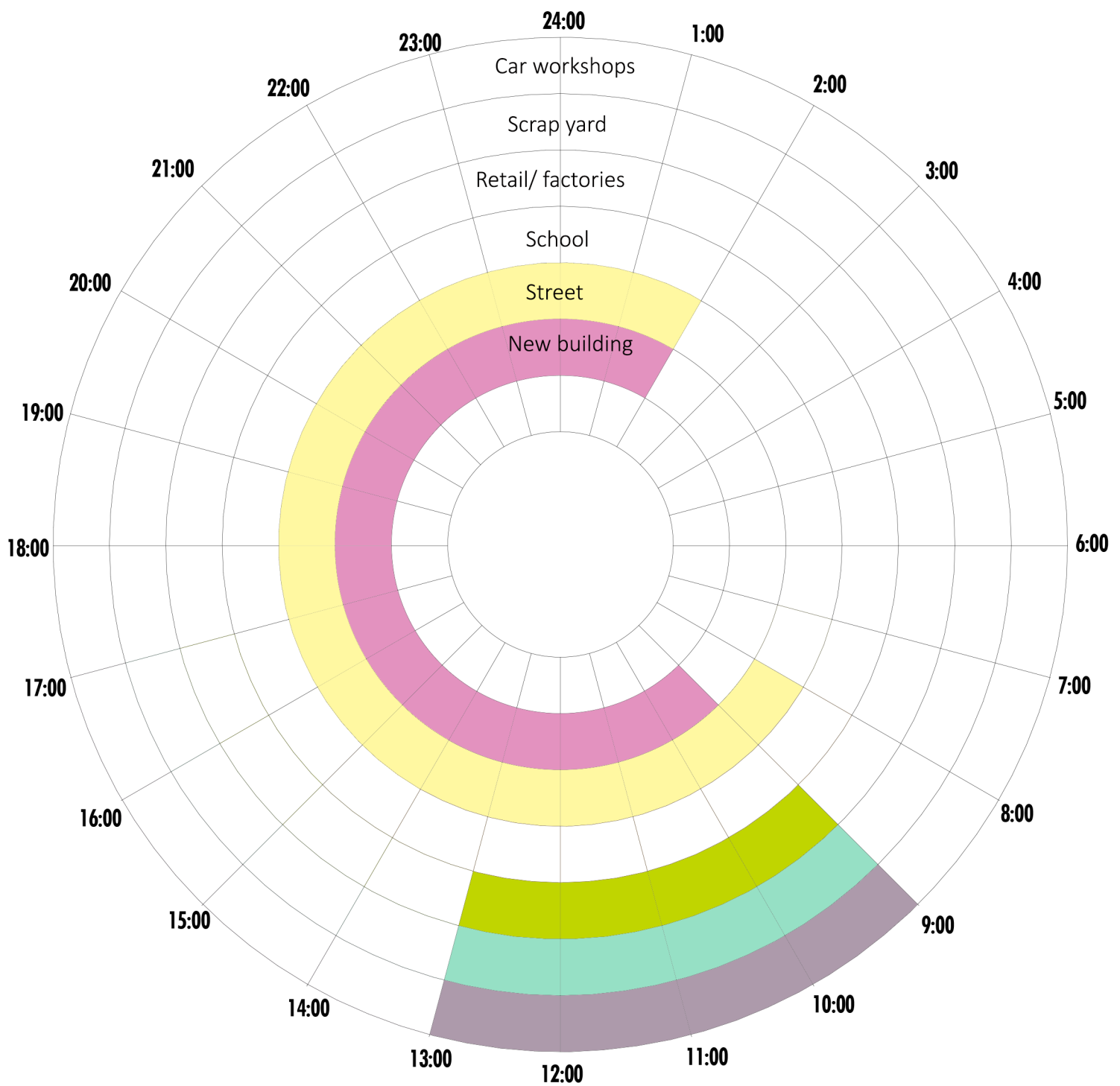
PROPOSED SITE USAGE WEEKDAYS

The diagram above shows the proposed times of day the indicated spaces would be in use with the intervention in place on weekdays. The primary times the district is in use (between 7:00 to 18:00) remains as is. There after the street arena and new building carry the fabric into the evening till 1:00am, reducing the time the area is static to 6 hours.



EXISTING SITE USAGE WEEKENDS

The illustration above shows the existing times of day the indicated spaces are in use/occupied on weekends. It is clear that the primary time the district is in use is between 9:00 to 13:00. There after the area completely dies down leaving it static until Monday morning.



PROPOSED SITE USAGE WEEKENDS

The illustration above shows the proposed times of day the indicated spaces would be in use with the intervention in place on weekends. The primary times the district is in use (between 7:00 to 18:00) remains as is. There after the street arena and new building carry the fabric into the evening till 2:00am on both Saturday and Sunday essentially reducing the time it is static till Monday

CHAPTER 04

4.1) A FRIDAY NIGHT IN LENASIA

4.2) CAR COMMUNITY

4.3) EVENTS MATRIX

COMMUNITY & CULTURE

A CAR ENTHUSIAST'S MANIFESTO

Long live the king, the street machine!

*Revolt! Tho shall use the automobile
for pleasure not production!*

*Rebel! Freedom is the ungoverned road!
Loops where there were once straight lines.*

*Dead ends where before there
were connections.*

Yes, we do own the roads!

We live to ride!

We ride to celebrate!

Motion is our emotion!

Long live the king, the street machine!

*Figure 47. Image of a car enthusiast expressing
himself through his clothing. (2014)*



4.1) A FRIDAY NIGHT IN LENASIA

Bakhtin.M (1984) in his book: *Rabelais and His World: Carnival and grotesque*, puts forward four categories of what he calls the “Carnivalistic sense of the world” as listed below:

- 1. Free and familiar interaction between people: In the carnival normally separated people can interact and freely express themselves to one another.*
- 2. Eccentric behaviour: Behaviour that was otherwise unacceptable is legitimate in carnival, and human nature’s hidden sides are revealed.*
- 3. Carnivalistic Misalliances: The free and familiar attitude of the carnival enables everything which is normally separated to connect – the sacred with the profane, the new and old, the high and low etc.*
- 4. Sacrilegious: The carnival for Bakhtin is a site of ungodliness, of blasphemy, profanity and parodies on things that are sacred. For Bakhtin, these categories are abstract notions of freedom and equality, but rather a lived experience of the world manifested in sensual forms of ritualistic acts that are played out as if they were a part of life itself.*

The following story explores these categories in the form of a narrative and tells a tale of a petrol-heads expedition on a Friday night. It aims at tossing the reader into a young car enthusiast’s semi-mythic world by capturing the thrills, desires, frustrations, experiences and lifestyle connected to this culture. The intention of this narrative is to help the reader gain clarity on the topic and central themes which govern this thesis. More so it highlights the relationship between the environment, car enthusiast, and the automobile

“THE LIFESTYLE & CULTURE”

As the sticky, dry summer air settles down like a blanket over Lenasia, another Friday night begins. This isn’t just an ordinary Friday night however. This is the Friday night!

While most residents of Lenasia are getting ready to flock to the local cinema to watch a Bollywood movie or enjoy an ice-cream at the “Milkylane”, others are polishing their steel beauties or swapping their worn out tyres in their secluded garages. Lenasia is a predominantly Indian township as a result of the apartheid regime; it has grown over the years into a thriving residential abode with a large emphasis on community and cultural activities amongst others, dancing, carnivals, fun walks and religious celebrations. One of the cultures Lenasia is notorious for, is the one I’m devoted to; the car culture.

To us the automobile is not just a means of getting from one place to another, it is a symbol. A symbol of expression; A symbol of indulgence; A symbol of identity...A symbol of our life. We make excuses to drive even if we have nowhere to go; we give it a name and tell it our deepest thoughts; we emotionally damaged when it gets scratched or scarred; Its picture is our computer wall paper; We introduce it to our friends and family as if it’s our girlfriend; We remember its birthday when we forget everyone else’s.

The industrial district, located at the South Western edge of Lenasia is an energetic place filled with greasy trucks, factories, workshops, panel beaters and scrapyards during business hours. By night however, it becomes no man's land. Tonight this will all transform. Mechanics, accountants, plumbers, students, friends and even florists will all come together and celebrate our passion for the street machine. It's a longing and craving which allows us to escape from our everyday habitual and mundane lives, to leave our worries and responsibilities behind and just live in the moment letting our senses and spirits run free.

A mischievous smirk gradually spread across my face as I envisioned the enthusiastic crowd, glistening cars and animated architecture surrounding me. In a matter of minutes I would be arriving in "the district". The thought of modified cars gradually resurrecting from their garages generated butterflies in my stomach. I swiftly gulp down my meal, turned off top gear, and gather my helmet, keys and bravery as I step out into the cool nightfall in my white racing suit. Waiting for me is my entourage of intrigued friends admiring the polished oversized rims, bold blue paint job and newly installed turbo on my beefed up Subaru WRX. The sparkling glow in their enlarged eyes indicates that none of them have a clue of what may transpire tonight! Quite frankly, neither do I!



Gripping the cool metal door handle is like a gentleman's handshake between the car and I. I open the door, slip into the cockpit and fasten my seatbelt. Sitting here, I am overcome by the feeling of bliss as the exquisite leather bucket seats hugs my body and the ambient lighting in concealed nooks make it a truly lovely space to sit.

With a simple insertion and stroke of the key in the ignition, the engine begins to purr deeply. The resonance of the finely tuned engine growling as I squeeze my foot lightly on the accelerator sends shivers down my spine. I glance over my shoulder to see my friends on the edge of their seats with childish grins dressing their faces. I retreat from my driveway and rolled down my window. With my right hand out the window hugging the door and my left hand controlling the steering wheel, I feel as if I am not just driving my car, but rather wearing it like a flashy accessory or fashionable item.

We begin our expedition to "the district" with a leisurely 5 minute cruise at a mere 30km/h through the residential neighbourhood filled with loud flamboyant music and anxious energy. As we ride through these once peaceful streets, some community members standing outside their homes begin to look down upon us, shaking their heads in shame while gossiping with their neighbours as if we are outcast or looking to cause trouble, others occasionally laugh and make fun of us by mocking us, our culture, cars and rituals. Occasionally we might pass a fellow car loving community member who approves, recognises and appreciates what we stand for.



Figure 48. (2014)

“THE WORKSHOP/ [CAR]THEDRAL”

Shortly, we arrived at the clubs workshop. Pulling into the workshop was like an excursion through the inside of an enlarged engine. It was fitted with greasy mechanical contraptions, skeletal shells, high-tech tools and diagnostic equipment. Alongside various hanging steel carcasses’ were several deconstructed automobiles hoisted up into mid-air on its fellow machines shoulders, there to be pimped, repaired or enhanced. In the pit area, we changed the ordinary street tyres for high performance racing tyres. Even though some of the more elite workshops which furnished the more expensive and safe “electronic cars” around the area were like fine laboratories, that surgically repaired cars in a sanitised scientific and mathematical manner, they just didn’t have that zing, that sense of joy and adventure when you stepped into them. After running several tests and inspections on my car, it was ready and we were off.

Figure 49. Car in a workshop being modified. (2014)



“THE STREET PARADE & SHOW OFF”

With other sanitary race tracks such as Tarleton and Kayalami being over 60km away from us, we are left with no choice but to take to the streets of Lenasia. Arriving at the edge of “the district”, we are greeted by an arena of robust industrial buildings lit up in bold flavours and several clusters of lively car enthusiasts of various races, genders, religions and socioeconomic backgrounds. As we cruise through the congested horse-shoe shaped street, young aspiring adolescents begin to admire my car while competitors of various clubs start to mark their territory by staring me down and wildly throttling their engines. My eyes browse the surroundings to find a parade of steel beauties lined up from the petrol station to the parking strips. I can’t help but think of myself as being at a carnival or street parade with the automobiles being performance pieces and the spectators eagerly awaiting a theatrical enactment.

“To serve as the theatre of the festive events an area is reclaimed, cleared, delimited, blessed, adorned, forbidden to normal activities.”
-Falas. (1987, pg.4)

Figure 50. Car festival and enthusiasts at trade route mall in Lenasia. (2014)



From neatly parked collectable vintage cars, to head turning 'pimped' out art cars which look like finely crafted sculptures. It became a feast for the senses. There are some cars that set the mood lit with an ambient neon blue and green glow, hovering over the streets like spaceships, all the way down to the hard-core supercharged performance cars which are finely tuned as instruments of speed, stripped down to expose their bare skeletal metal frames and transplanted engines. Surrounding these are groups of rambling energetic young adults sitting, leaning, laying and even eating on some vehicles while indulging in the vibration of subwoofers and the hum of idling exhausts. Some even feel the craving to touch the cars. The body work and lines of union are touched, the upholstery palpated, the seats tried, the doors caressed, the cushions fondled; and before the wheel, one pretends to drive with one's whole body. In this environment, the car is prostituted. I show off by squeezing my car into a tight parking slot by skilfully reverse parking. Seeking attention and approval, I rev the engine like an arrogant bloke whistles at a beautiful woman, proud, I turn the engine to idle while yanking up my handbrake. We have arrived.



Figure 51. A night "glow in the dark park off" (2014)

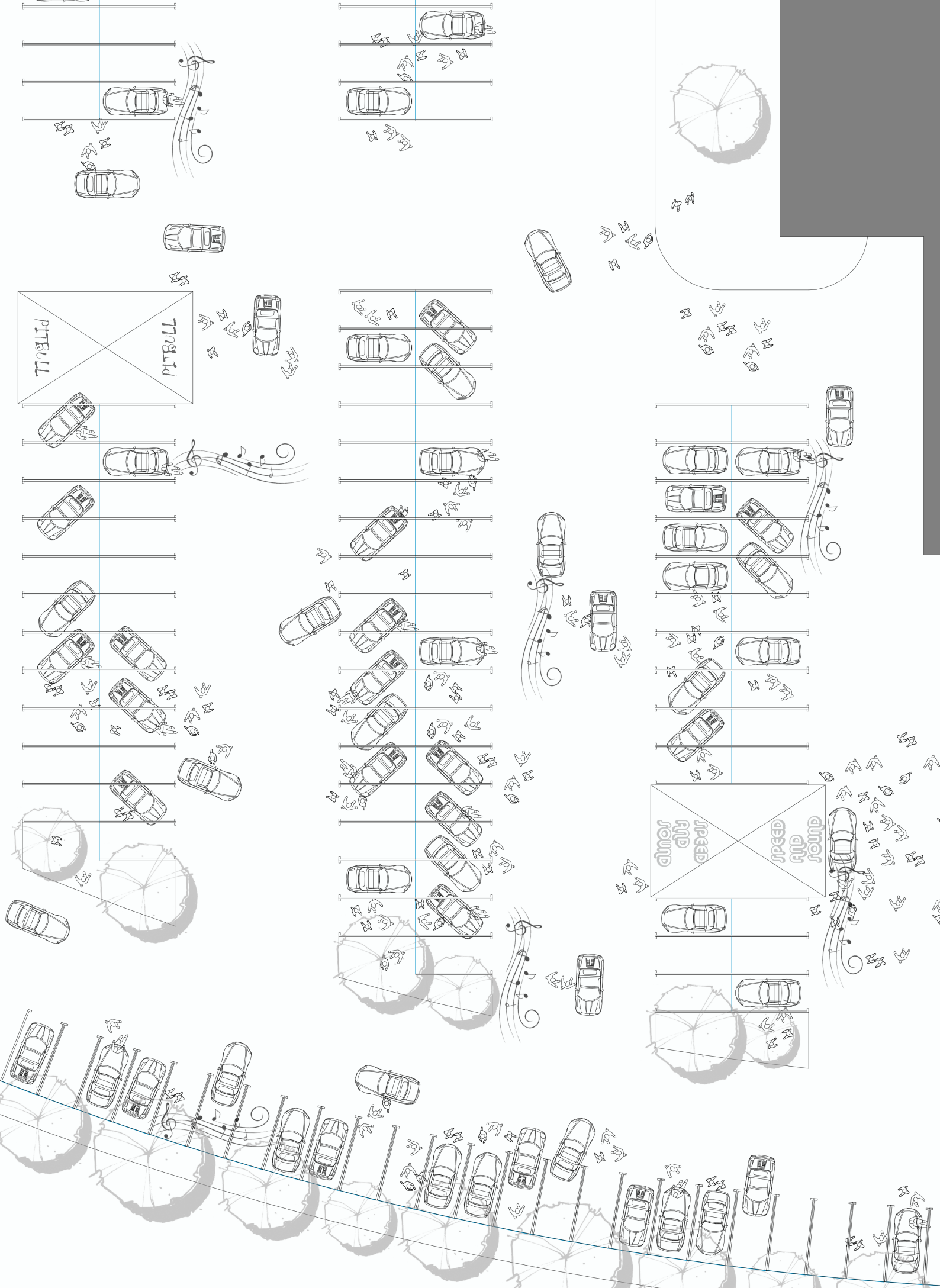


Figure 52. A diagrammatic view of a "park off". (2014)

“SPINNING TYRES & DOING DONUTS”

As we disembark from the car, my friends and I look at each other and break out into a doubtful laughter- virtually in scepticism to confirm that this is real. At the main four way intersection adjacent to us, a pure breed red BMW E30 325is spontaneously pulls in with dynamism and starts to frantically rev his engine. People recognise this calling and begin to scuffle and push in to form a disproportionate casual standing show ground around the intersection in the hope of getting a glimpse of the showdown about to commence. Cell phones with video cameras emerge and are held up in the sky to capture this spectacle.

After warming up the engines of both the car and the crowd, the dance between the red beauty and its partner begins. Making a statement he inaugurates the show by swirling her around dampening the onlooker's appetite. Directly after that, a heated fast paced tango begins with the talented driver effortlessly guiding the machines torso, flinging its hips and red dress around a node generating a haze of smoke and tyre inscriptions in the form of donuts on the black tarred dance floor. The dazzling stance control and footwork from both participants prancing to the clatters of the singing tyres, throbbing engine and smoking exhaust draws cheers, whistles and celebrations from the mesmerized crowd. A few minutes later, the dance ends and the spell bound crowd soon disperse towards their cars rambling about the show in their very own jargon, slang and acronyms. This act is also common in cornered off car parks linked to shopping malls and centres currently in “Lenz”. With the opening act of the night giving an award winning performance, we knew it was going to be an action-packed evening.

Figure 53. A “gusheshe” spinning in townships streets. (2014)



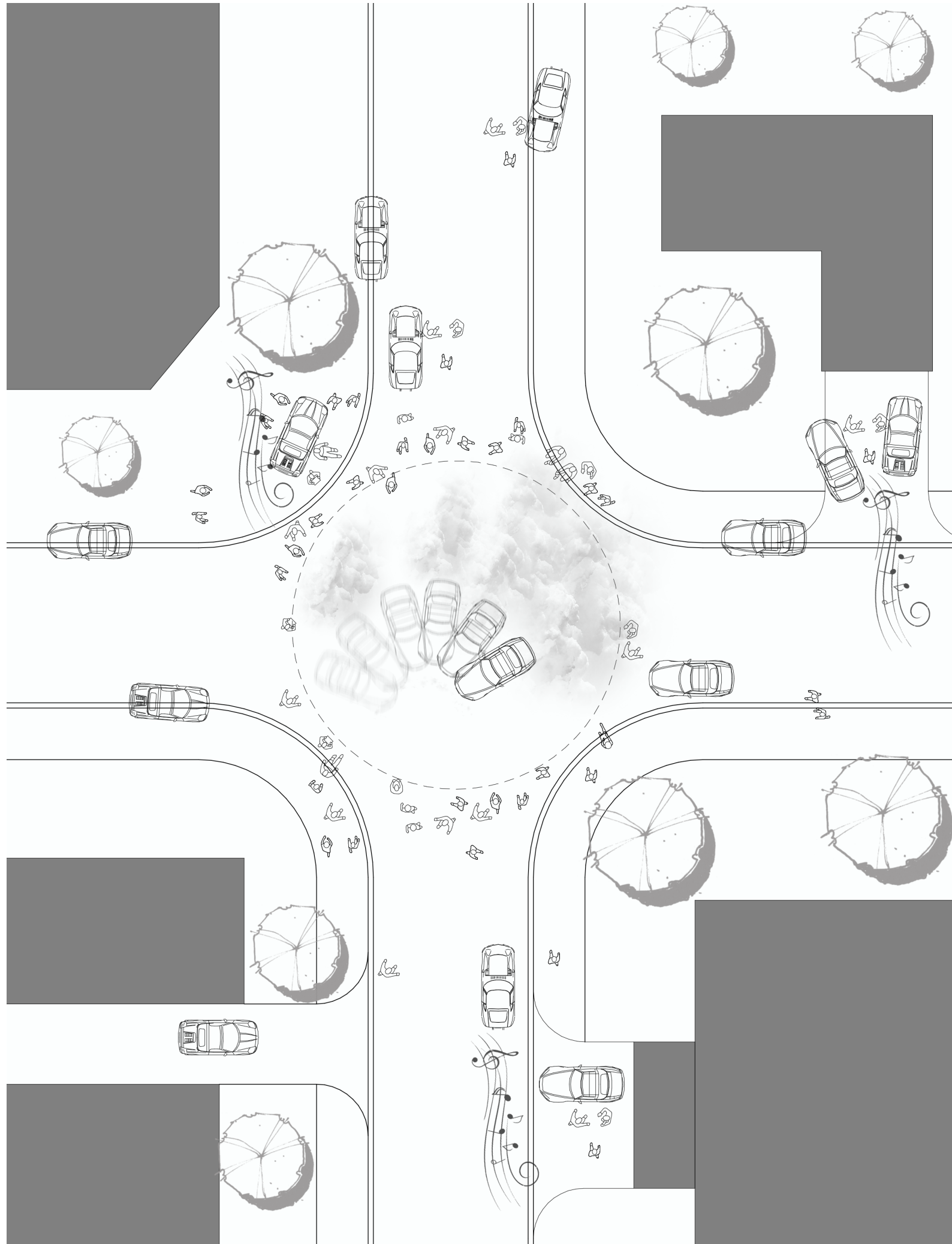


Figure 54. A diagrammatic view of the activity known as “spinning” (2014)

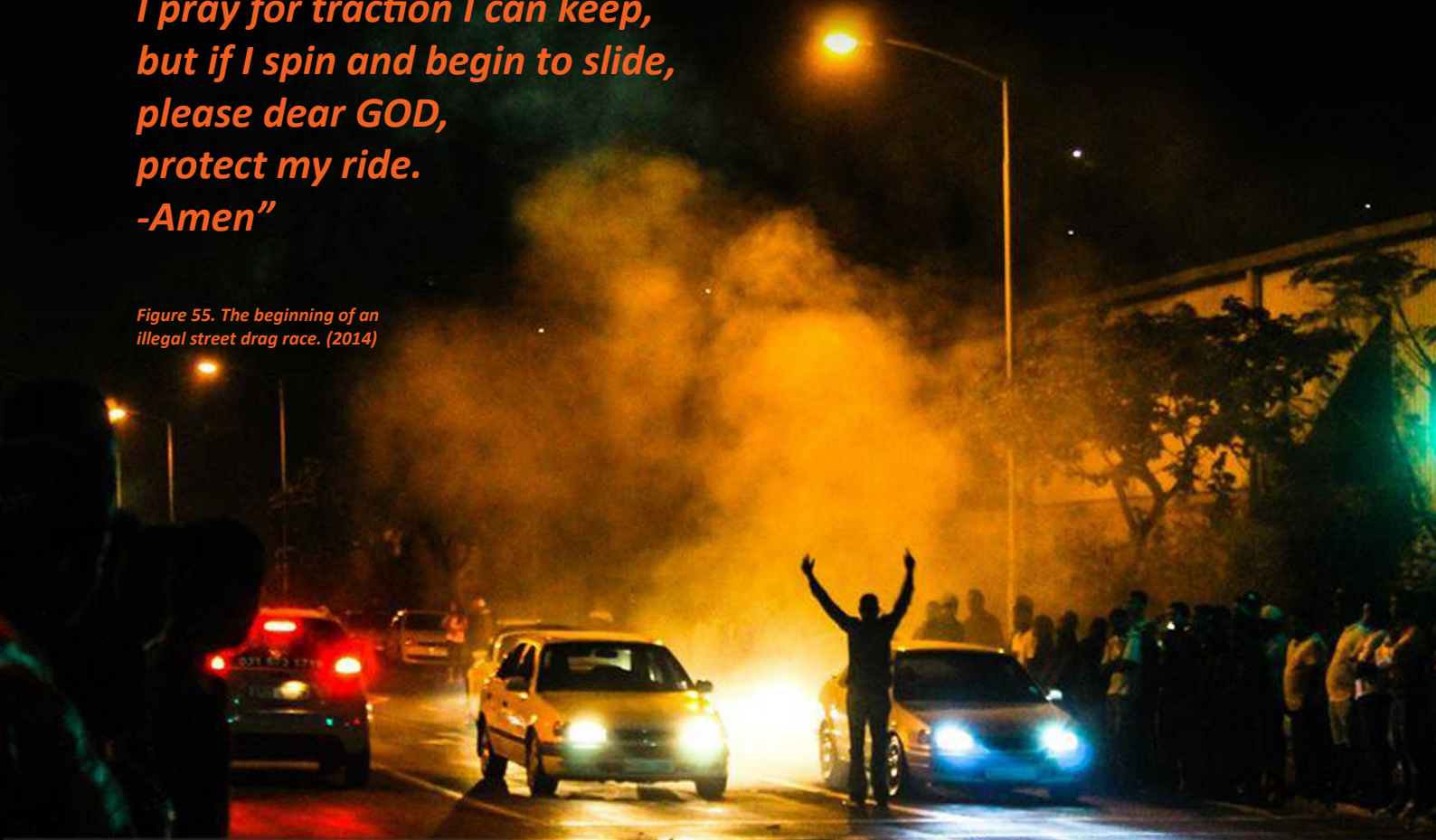
“DRAG RACING”

Just as we return to my car, we barely have enough time to absorb the rest of the street before a tall muscular man dressed in grease, tattoos and piercings cups his mouth with his hands and yells out several commands. People instantly race to their cars and fire them up. I slide into my car as my friends eagerly tugged at the locked car door handle. They nervously jump in and we depart on our expedition. The roads and curbs transformed into a gigantic bumper cars ride with drivers expertly manoeuvring around each other, careful not to scratch their prized possession. Everyone was headed in the same direction, not knowing any better, I followed them.

In a matter of seconds we arrive at a 400m long flat slab of tar. The evenly spaced street lights illuminated the road to give a false sense of daylight. With a massive group of spectators on a luminous raised platform to the right of the street and a streak of automobile workshops with club members, panel beaters and mechanics to the left, the pressure was on. Nothing could be heard over the roaring sound of engines being throttled and the commentators crackling instructions. My friends got out of the car and joined the electrifying crowd in the distance. I nervously put on my helmet and game face. From the comfort of my car seat and frame of my windscreen, I watch each competing duo tear up the track and race down the strip before me. My palms become clammy and moist, as if they would slip of the gear knob and steering wheel. Frustrated, I try several times to wipe them off on my lap with no relief. While in line to drag race, numerous thoughts start to fly through my mind. What if I lose this race? What if I stall? What if I false start? The closer I come to the starting line, the more anxious I grow. The race official paces from the curb and stands in the centre of the road. He points and signals at me to come forward.

***“As I lay rubber down the street,
I pray for traction I can keep,
but if I spin and begin to slide,
please dear GOD,
protect my ride.
-Amen”***

Figure 55. The beginning of an illegal street drag race. (2014)



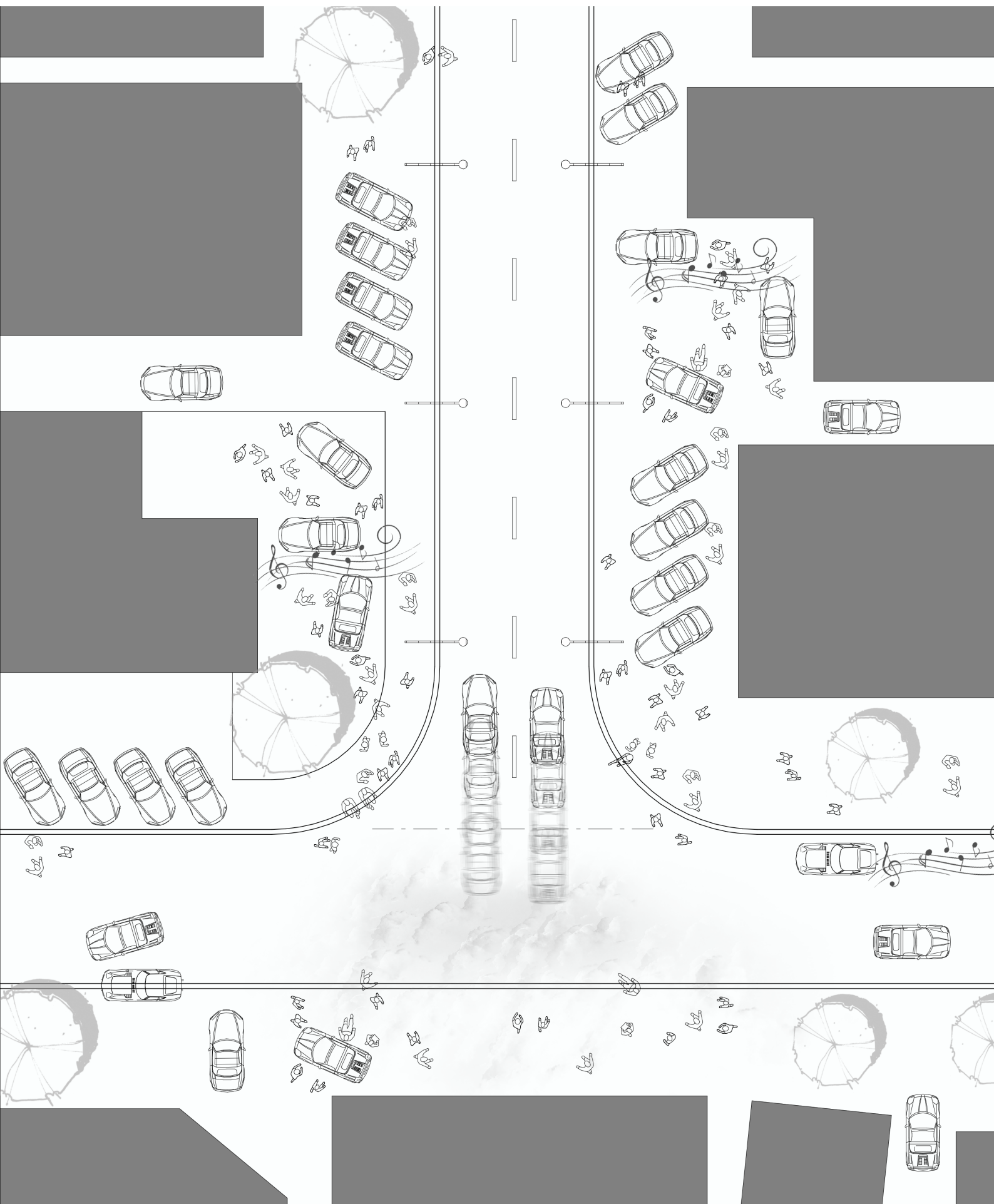


Figure 56. A diagrammatic view of the activity known as drag racing. (2014)

It is time. I pull up to the clear white markings on the road and wait in distress. I notice a large time board in the distance which marks the finish line. My body is taken over by adrenaline as blood pumped through my veins faster than ever. While reassuring myself mentally, the race official lifts his hands signalling the contenders' to get ready. I rev my engine as I lock eyes with the road. Waiting for him to drop his hands seems as if he is teasing my mind and trying to lure me into a false start. I grip onto the steering wheel like a terrified child grips onto its mothers hand. Before I know it, his hands drop. My stomach shot to my mouth. The muscles in my left leg ripped of the clutch as I slammed the accelerator to the floor with my right leg. My car began wagging its tail in excitement before leaping forward. The engine roared flinging my body into my seat. My tyres squealed leaving the others behind me in a cloud of smoke and the fragrant smell of burnt rubber. It was as if my engine was fuelled not by petrol, but by mythical creatures. First gear became second, second became third, third became fourth... The car became louder as my engine sang the song of speed in perfect harmony. The road markings and buildings merged into a blur as the distance between the street lights became shorter and the time board became more prominent. Pushing my engine to its limit, I saw the rev counter kissing 7000 rpm. I look into my rear view mirror to notice my opponent as a mere spec as I cross the finish line to win the race. ECSTASY! At this moment I can't tell if all this is tangible or just an adrenaline-charged dream. Remembering practically nothing, I feel both excitement and relief for whatever just happened.



Figure 57. An image capturing the celebrations and social environment linked to this culture. (2014)

“THE REWARD: STREET CREDIT & BRAGGING RIGHTS”

Although the evening seems like a short fantasy, I can't get over the wild rush which consumed me for just a few seconds. All I know is tonight, after the race and celebrations; I picked up my friends, pride, respect and street credit as we drove home at a mere 30km/h which produced way too little adrenalin. Car enthusiasts are beginning to recognise me through my car now. With this new found community of car devotees who share a common interest in the traditions, activities and rituals performed in connection to their automobile, there would be no other place I'd rather be than in my car in Lenasia on a Friday night. I can't wait to return!

Ultimately, the ‘motor-tainment’ industry fits into “the borderline between art and life. In reality, it is life itself, but shaped according to a certain pattern of play.” - Bakhtin.M (1984)



CAR COMMUNITY

“Wherever the human spirit is free, people celebrate. All cultures commemorate what makes them distinctive and worthy in their own eyes. Periodically, a common humanity in us all sets aside the work and worry of everyday life and blossoms into festivity, sometimes even in the face of cultural domination and economic deprivation.”
Rinzler & Seitel, (1982, pg.7)



4.2) THE CAR COMMUNITY

With the nature of the project deeply rooted into social, political and cultural principals, it is important to cater for the demands of the users. The community which often spectate or partake in these events consists of an array of individuals from various socio economic backgrounds such as die hard petrol heads to families and young passionate teenagers. The following pages illustrate some of the user groups who have their own respective views and demands with regards to car culture and voice these.

IMAGE	DEMOGRAPHICS	COMMENTS
	Name: Magesh Age: 28 Occupation: Bus driver	<i>"Within the township, I'm known as the king of spin. Ironically, my wife is a traffic officer and always warns me about the dangers of spinning in the streets. I agree with her, but there is no place I can go to spin my gusheshe"</i>
	Name: Dawood Age: 34 Occupation: Mechanic	<i>"I love to entertain crowds, spinning pulls an audience, but ghost riding (exiting the car while in motion then jump onto the bonnet dancing and re-entering the car through the sun roof) gets the street credit."</i>
	Name: Chris Age: 42 Occupation: Speed & Sound events planner	<i>"Organising and managing these events proves to be quite tricky as venues are always changing at the last minute. In addition to this, a lot of places don't cater for some of the more demanding activities and have to be eliminated from the agenda."</i>
	Name: "Rasta" Age: 39 Occupation: N/A	<i>"My brothers invented some of these stunts, I've been doing it for years now and will continue to do it and pass it on to my children to hold up our family legacy"</i>
	Name: Sunesh Age: 32 Occupation: Self-employed & part-time Speed & Sound driver	<i>"I like my job, but love my weekends, sometimes it all I think about - day dream about tearing up the tar mac, the lights, the crowd, the energy is just amazing"</i>



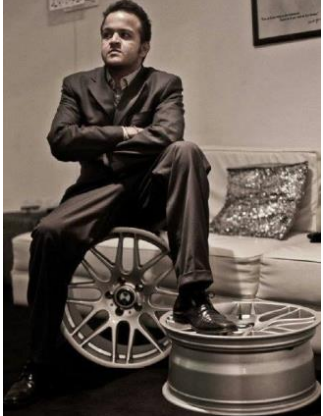




IMAGE	DEMOGRAPHICS	COMMENTS
	Name: Rupal Age: 26 Occupation: Graphic designer	<i>"I want a place in Lenz where I can take my car, meet friends, and just chill out"</i>
	Name: Kavish Age: 22 Occupation: IT Student	<i>"As a student, I'm still saving up to buy a car, hopefully a Lamborghini Aventador in the near future."</i>
	Name: Mahesh Age: 32 Occupation: Lawyer	<i>"To me, a stylish set of rims on a car is like wearing a classy pair of shoes."</i>
	Name: Trishul Age: 22 Occupation: Travel and tourism Student	<i>"My ride is my life, I will never leave my house without my car being clean"</i>
	Name: Anesh Age: 27 Occupation: Business Analyst	<i>"It's sad that Lenz doesn't have a drag racing strip yet. There are so many people I know that would use it."</i>
	Name: Yumna Age: 26 Occupation: Sales consultant	<i>"As a car lover, I often don't know where a lot of these events take place as they are always changing locations at the last minute. This frustrates me. Safety is another big concern for me."</i>
	Name: Umar-Farook Age: 23 Occupation: Self employed	<i>"As a drag racer myself, I prefer the spontaneity created by racing from robot to robot than on the track. You don't know who you racing and what they packing."</i>

IMAGE	DEMOGRAPHICS	COMMENTS
	Name: Sarah Age: 22 Occupation: Part-time student	<i>"When people see me as a woman on the track, controlling and spinning the car-better than some of the guys, the expressions on the spectator's faces are priceless."</i>
	Name: Stacey Age: 20 Occupation: Student	<i>"Cars are something that I have grown up working with thanks to my dad. To try put the activities such as spinning and drag racing into words would be doing injustice to it. One has to truly experience it."</i>
	Name: Vikash Age: 27 Occupation: Medical Doctor	<i>"My car is my sanctuary, after a long stressful day at work, there is nothing like listening to some music and taking to the roads."</i>
	Name: Shuaib Age: 24 Occupation: Electrical Engineer	<i>"I'm a sucker for adrenaline, not speed per say."</i>
	Name: Kimesh Age: 24 Occupation: Mechanical Engineer	<i>"When people see me arriving in my customised Audi A3, they already begin to respect me before getting to know me. It makes feel confident and accomplished."</i>
	Name: Ameet Age: 29 Occupation: Accountant	<i>"My Golf 1 defines me; it's distinct and unique due to the modification I've done which separates me from the rest of the crowd."</i>

EVENTS MATRIX



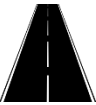






4.3) THE EVENTS MATRIX


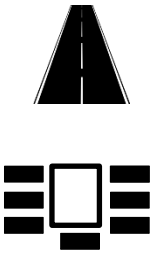





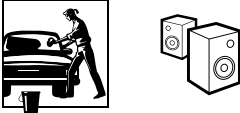



Many rituals performed with the automobile today have evolved into a flourishing form of entertainment. Contrary to popular belief, car festivals can be organised in a safe manner for both the spectator and participants. The follow pages consist of a matrix of car festivals which have been collected recently and currently occur in South Africa. These have been analysed & broken down using 3 broad categories, namely:


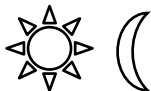
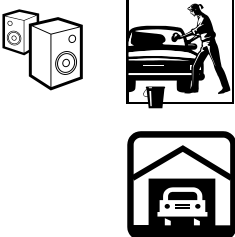




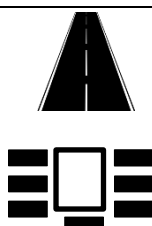


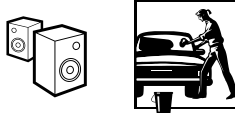











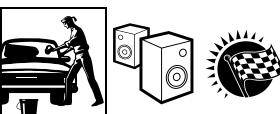

- Time
- Activity type
- Spatial typology required for the activity.

By doing so, I believe that it will aid in delineating the spatial demands through various patterns beginning to emerge.

KEY


TIME	ACTIVITY	EVENT SPACE (spatial typology)
 Day	 Sound off	 Street/ promenade
 Night	 Racing	 Urban parking lot / square/ arena
	 Spinning and drifting	
	 Show and shine	
	 Dyno show	



EVENT	TIME	ACTIVITY	EVENT SPACE (Spatial typology)
 <p>RS CLUB 2014 -championship-</p> <p>THE RENAULT SPORTS CLUB PRESENTS RS CLUB CHAMPS DYNO • 400M • 1000M • GYMKHANA • TRACK JAN.//2014 - JUL.//2014 RSC MEMBERS//R250 NON RSC MEMBERS //R300 7 EVENTS // 7 MONTHS // 1 WINNER</p>			
 <p>VDUB CAMP FEST Hurlingham Pleasure Resort Sat 2 & Sun 3 February 2013 WIN THE WILD RIDING CUP</p>			
 <p>@thePark Events in association with IASCA PRESENTS THE HOTTEST CAR SHOW IN SOUTH AFRICA Sound off • Dyno Tune Show & Shine 24 February 2013 Entrance at Emperors Palace Park opens 10am</p>			
 <p>VWCSA TREASURE HUNT</p>			
 <p>opcclub.co.za PRESENTS OPEL NIGHT RUN & PHOTOSHOOT ZWARTKOPS RACEWAY MARCH 28 18:30 ONWARDS This event is open to all Opel and GM cars. Entrance to the event is a donation of any type of human or dog carved food.</p>			
 <p>DRIVEN CUSTOMS & TRADE ROUTE AUTO GLEN MOTORS BMW Summer Fest The largest BMW gathering in SA The BMW Evolution Old meets New 15 March 10am</p>			

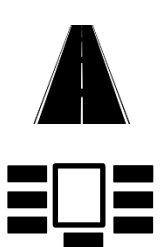

EVENT	TIME	ACTIVITY	EVENT SPACE (Spatial typology)
 <p>Spin City MOBILITY & SPIN CITY PRESENTS BOTS FINEST AUTO FESTIVAL - PART 1 P80 from 10AM to 4PM P100 from 4PM to 10PM 1 MARCH 2014 @ gamecity</p> <p>PARTS & ACCESSORY STALL SOUND OFF CHAMPIONSHIP SHOW & SHINE - DYNO TESTING PIMP MY RIDE PAGEANT CAR & BIKE CLUB DISPLAY EXHAUST REV COMPETITION</p> <p>MIC WIG of Mehmet Nidiz</p> <p>MORE INFO CALL: (+267) 77046600 or (+267) 71399996</p>			
 <p>PUNCH PRODUCTIONS THE ORGANISER'S OF FAST & FURIOUS BRINGS YOU FAST FEST 1 THURSDAY 21st MARCH (PUBLIC HOLIDAY) TARLTON INTERNATIONAL RACEWAY</p> <p>SPEED & SOUND SHINE & SHINE PIMP MY RIDE Goldford forgoate Competition</p>			
 <p>CENTURION AUTO FESTIVAL 16 March 2014 Combo Two Premises Cnr. Hendrik Verwoerd & Galway Str Centurion</p> <ul style="list-style-type: none"> NitroCrew Show & Shine Sound Off Comp Beer Garden Carwash Girls Great Food Jumping Castle for the Kids <p>NITROCREW Info : Mr H 073 252 8117 BBM 7431F393 www.nitrocrew.co.za</p>			
 <p>PRESENTED BY LIQUI MOLY APRIL 12 RED STAR RACEWAY GPS COORDINATES: 33° 04' 30.0" S 18° 45' 30.0" E NO RACE FEES 2014 LIQUI MOLY LEADER STAMPED FOR THE</p>			
 <p>SPEED & SOUND SUPADRIFT 12 APRIL GRAND WEST COME SUPPORT CAPE TOWN'S LOCAL SPEED & SOUND DRIFTER SEAN FEBRUARY & VISIT THE SPEED & SOUND STAND</p>			
 <p>German PROJEKTZ Wasserpumpen durch Technik PRESENTS BMW VS VW OFFICIAL CONVOY 26TH APRIL 2014 MCDONALDS (ONDEKKERS FLORIDA) 1 AM TO DEPART @ 2 AM</p>			

<p>SPIN CITY SA presents MAHEM Spinning & Drifting DURBAN VS GAUTENG 26 APRIL 2014 gates open @ 12pm till 12am Spedeworth raceway, 03 Richardsbay Avenue, off Van der Hoff Road, Pretoria West</p> <p>Magiya Brothers, Damage, Ziko, Skopas, Faya, Preshu, Mabitsy, Thabo, Zinto, Lhari, Kris aka Mashaps, Jarad, Reece Williams, Magesh, Makonrod, Vusi and many more</p> <p>DJ Khase "Mr. Dab" Thabo, VTM co-host & bottle presenter will be entertaining the crowd</p> <p>CONTACT: Selwyn: 073 127 1777 Joe: 071 886 3352 Deyana: 076 252 9910</p> <p>sponsored by ENGINE IMPORTS CC</p> <p>Engine Imports, 22 Power Street, Brakpan 011 740 77901 email: lpeck@mweb.co.za</p>		  	 
<p>CAR SHOW GERMAN VS JAP DYND DAY SHOW & SHINE SOUND COMPETITION</p> <p>6 APRIL NASREC EXPO CENTRE</p> <p>DRIVERS - HALF PRICE R40.00 PASSANGER R80.00 ENTERTAINMENT: THEME PARK, TOP 8A DJ'S DJ MILKSHAKE DJ MARK STENT DJ UBO DJ DUBY DJ MICKY PERIERA</p> <p>www.CarEvents.co.za Email: events@carevents.co.za - BBM: 2742DA8F Tel: 011 868 5593 - Cell: 082 786 3266</p> <p>ASPA Calisto's Hybrid Supremelimos.net SHOOT TIME Lindsay Saker Hybrid <i>Shine The Lamps</i> FAHNTICS Partnership with 1000s of dealers</p> <p>The Citizen SPEED COMPACTOR</p>		  	
<p>BMW VS VW</p> <p>The Ultimate Showoff Weekend SAT 20TH & SUN 21ST APRIL 2013 LOVERS ROCK RESORT MAGALIESBURG</p> <p>FACILITIES Sparkling Pools - Putt - Putt - Trampolines Table Tennis - Volleyball - Fishing Hiking - Restaurant - Chalets - Camping</p> <p>ATTRACTIONS "Show & Shine, Sound Off, Exhibitors, Dis" Performances - Hunk & Bikini Wash" "Promo Girls" Displays - Media Coverage - Hookah Lounge"</p> <p>INFO: 071 516 2157 / jhb.parties@gmail.com</p> <p>SPIN CITY Calisto's Hybrid Supremelimos.net SHOOT TIME Lindsay Saker Hybrid <i>Shine The Lamps</i> FAHNTICS Partnership with 1000s of dealers</p> <p>The Citizen SPEED COMPACTOR</p>		 	



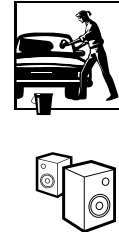
 <p>ENTRY R50.00 KIDS R30.00</p> <p>28 APRIL 2014</p> <h1>FREEDOM DAY SPINBASH</h1> <p>FEATURING</p> <p>MAGESH - LENTJA - SAMSAM - JEFF JAMES SUNESH - VEEJARD - MASKOPAS - SIMBA SHANSTON - SBU MIGAL - BHEKZIN NARTHI NYCE</p> <p>SHOW STARTS 12 NOON</p> <p>BRAMMAS SPORTS BAR - KIGISWANE STREET KWA THEMA EAST RAND CONTACT MAGESH: 083 983 7292 OR GATSHA: 083 952 9102</p>			
 <p>TYPE R DYNODAY</p> <p>DATE: 12 APRIL 2014 TIME: FROM 8AM</p> <p>SUPPORT</p> <p>R150</p> <p>RED RAIN PROCEEDS GOING TO CHARITY!</p> <p>ALL WELCOME!</p> <p>WHERE: HAR PERFORMANCE: 18 PLANE RD, KEMPTON PARK</p>			
 <h1>SUPERCAR SHOWDOWN</h1> <p>26 APRIL 2014 10:00 - 19:00</p> <p>R40 ADULTS • R20 UNDER 13'S</p> <p>EXCITEMENT FOR THE WHOLE FAMILY SOUND COMPETITION • SHOW & SHINE - R150 PER CATEGORY CROSSFIT CHALLENGE MALE & FEMALE COMPETITION - R100 ENTRY</p> <p>THE RIDGE</p>			
 <p>The Rygate L.A. (in association with Extreme Concepts SA) presents the</p> <h1>RYGATE FIESTA CARNIVAL</h1> <p>Rylands Sports Grounds, (Johnston Rd Rylands) 2-5 APR 14</p> <p>TEAM RED</p> <p>DRIFTERS, CAR SHOW & SOUND-OFF ON THE SATURDAY</p> <p>Carnival Rides, Food & Novelty Stalls, Entertainment Rygate Got talent Search, Drift exhibition, Sound Off, Old School vs JDM Car Show Miss Rygate Pageant And so much more.... info@extremeconceptssa.co.za</p>			


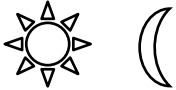















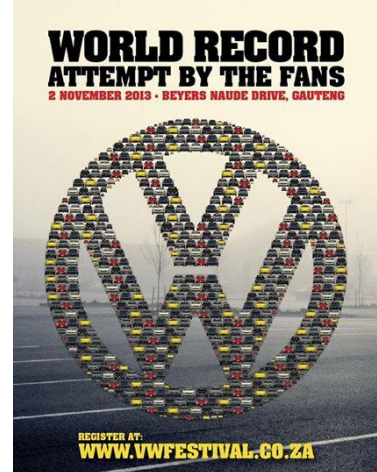




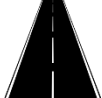
			
		 	
	 		
	 	  	

 <p>AutoFest 2014 WHEN: 25 MAY 2014 Classic Cars - Stance Cars - Low & Loud Cars - 4x4's 300 Exhibitors - 20 000 Visitors Sound Competition - Show & Shine Entrance: R60pp SPEED & SOUND MAGAZINE Contact: 072 353 6661 - 082 7666 212 WHERE: Malonjeni Guest Farm GPS Co-ordinates: S 26 36.159 E 28 09.689 KIMOS AUDIO <i>Audio Stereo Mode</i></p>			 	
 <p>GTI EXPO Join us at Lindsay Saker Mooi Street and indulge in your need for speed!</p> <p>Date 24 May Time 10:00 to 15:00 Venue Lindsay Saker Mooi Street</p> <p>Come play with us on Saturday. We will have:</p> <p>Free go-karting, Dyno Tuning, A Sound Expo Tyre & Mag Expo Show & Shine</p> <p>Visit us online www.lindsay saker.co.za</p>		    		
 <p>WHEELS OF HOPE Winter Charity Car & Bike Show SAT 29TH JUNE 2013 BRUMA LIFESTYLE CENTRE MARCIA ROAD BRUMA LAKE</p> <p>*PARK OFF* *SHOW & SHINE* *SOUND COMP* *KIDS FUN ZONE*</p> <p>*FOOD COURT* *DISPLAYS* *DJ'S* *FLEA MARKET*</p> <p>Let's Continue To Extend Our Good Fortune And Help Others In Need</p> <p>NO COVER CHARGE NO COVER CHARGE ENTRY WILL BE TIMED FOOD, BLANKETS & CLOTHING 12 MIDDAY ONWARDS</p> <p>Info: 071 516 2157 (011) 615 7284 jhb.parties@gmail.com</p>		  		

 <p>Motor Fest 31st August Lenasia Stadium (Hummingbird Avenue) Gates open @ 10am • R40 per person • ULTIMATE SHOW & SHINE • MASTER BLASTER SOUND COMP • DJS • MC WANIE • PROMO MODELS • PERFORMERS • FOOD COURT • KIDS FUN ZONE • MEDIA COVERAGE • LIFESTYLE EXHIBITORS • AUTO DISPLAYS</p> <p>INFO: 011 546 2157 jnb-parties@gmail.com</p>			  	
 <p>Carz & Planez Saturday 2nd August 2014 Hangar 50 Rand Airport (Hurricane Gate Entrance)</p> <p>TICKETING: PRE-SALE TICKETS @ COMPUTICKET ADULTS R50 KIDZ 7-16 YEARS R30 TICKETS @ THE GATES - ADULTS R70 KIDZ 7-16 YEARS R40 FREE PARKING</p> <p>SHOW & SHINE STANCE SLAM SOUND COMP GLOW-OFF MAX FREESTYLE RG BOMBS STUNT SHOW VEHICLES STATIC AIRCRAFT DISPLAYS HELICOPTER RIDES DRIFT CLIPS PHOTO BOOTH EXHIBITORS PROMO MODELS DJS & PERFORMERS GAMING STATION KIDDIES FUN ZONE FOOD & BEVERAGE COURT</p> <p>INFO: 011 516 7507 011 422 7963 jnb-parties@gmail.com https://www.facebook.com/jnbparties</p>			   	 
 <p>Alfa Romeo Club of South Africa 2013 Concorso d'Eleganza CAR SHOW SUNDAY 8 September</p> <p>VENUE: Arnold Chatz Cars 348 Jan Smuts Avenue, Craighall GPS: 28° 7' 20.70"S 28° 14' 48.88"E Time: 8:00 to 15:30</p>			 	
 <p>XTC AUDIO FEATURING NITRO CREW SA Spring Showdown 29 September 2013 Show 'n Shine & Sound Off</p> <p>@ The Trust Centre 50 voortrekker str Alberton 10am - 5pm</p> <p>Contact Amino / Fresha on 016 422 7863 or Imran on 011 869 0961 Find us on Facebook: XTC Audio Website: www.xtcaudio.co.za</p> <p>Variety of Exhibitors & stalls. Fun for the entire family. Kids entertainment, prizes, and lots of free give aways. Free Entrance</p>			 	

 <p>NITRO NEW CHARITY EVENT Date: 7 SEPTEMBER 2013 Day: SATURDAY Time: 11:30am - 7PM Event: SOUND OFF / SHOW & SHINE / NITE GLOW Venue: St Vincent's School Tottenham and Jellicoe Avenue MELROSE ALL PROCEEDS GO DIRECTLY TO ST VINCENTS SCHOOL FOR THE DEAF Info: Mr H 073 25 28 117 • BBM 2B3844FA in association with autozone</p>				
 <p>ANNUAL CAR SHOW & SHINE VIBE SATURDAY 7th SEPTEMBER CHILLIFUNK SPRING FEST SHOW & SHINE • SOUND COMP • FAMILY DAY DO YOU HAVE JHB'S HOTTEST RIDE? COME SHOW OFF YOUR EXCLUSIVE WHEELS • LOW RIDES • HICKED VIDS • OUR PUMPER CUT DUFFY • SLICK ALIEN • UNIQUE MERC • RARE CLASSIC • SPORT EXOTIC FUN FOR THE WHOLE FAMILY RAMPAGE CENTER AND RAMPAGE RELAY AREA FACE PAINTING • BALLOONS • CHILD FRIENDLY LIVE MUSIC CONTEST DRIFT RACING CONTEST DRIFT RACING CONTEST NEWS CAFE TOWN SQUARE FROM 1PM VIDEO IS EYES! SPEED & SOUND MORE INFO ABOUT THE AUTOMOTIVE INDUSTRY AT: www.facebook.com/NewsCafeVibe FRANCHISE ENQUIRES - www.newscafe.co.za BROUGHT TO YOU BY: News Cafe Town Square 100-101 The Square NEWS CAFE IT'S ABOUT THE VIBE www.newscafe.co.za</p>				
 <p>BRAGGING RIGHTS By German Projektz & Move II Groove 25 Crews go head to head. Promo Girls. Bee Real Photography Pit Bull Energy drinks, Food stalls, Live DJ's fun for the whole family 07 September 2013 - CHINA MALL 10am until your petrol runs out (OLD HIGHGATE) SHOW & SHINE German Projektz SOUND OFF Street Glow 3 CARS FROM EACH CREW MUST ENTER EACH CATEGORY So Who's The Ultimate Crew taking any item that you would like to donate to charity Charity Event for - CHOOSE LIFE n FIRE For More info & for stall rentals please contact: BB Pin: 26c2ac75 - 29a0a69f - 279553dc - 17ae771b</p>				
 <p>CHILLIFUNK Spring Festival CAR SHOW • FAMILY DAY • SOUND COMPETITION 3 DAYS TO GO! BROUGHT TO YOU BY NEWS CAFE TOWN SQUARE CORNER HENDRICK POTGIETER & ALBERT STREET, CONSTITUTION CHILLIFUNK BBM 2B3ACEBC FOLLOW: @CHILLIFUNKZ 082 619 4567 SPEED & SOUND CHILLIFUNK DRUG</p>				

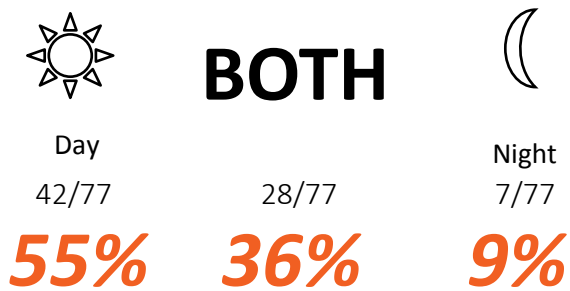
 <p>INVITATION HM Auto Spring Dyno Day</p> <p>SUPPORTED BY VW CLUB OF SOUTH AFRICA SPEED & SOUND</p> <p>14th Sept 2013 @ 8 A Ingwe Rd, Sebenza, Edenvale - From 8 Till Late</p> <p>Spot prizes will be handed out randomly to lucky winners. A sponsored grand prize will be awarded to one lucky entrant who enters their car on the dyno on the day. Our coffee shop will be selling boerevors rolls and drinks Stalls will also be on hand selling a variety of products Live Dyno runs can be viewed on 3 screens. Safe Secure Parking is available on the day. Pre registrations are more than welcome. Bring the family and your friends and see you there</p> <p>R 150.00 for non car club members R 120.00 for car club members (Proof required) R 30.00 extra for video of your car on dyno Contact Magda on 011 609 0324/8874 or 082 7818211 Visit www.HMAuto.co.za or dyno@hmauto.co.za</p>		  	
 <p>*** PRESENTING ***</p> <p>BUG JAM S.A. 2013</p> <p>SUNDAY 6 OCT 09:00AM</p> <p>VREDENHOF SPORTS FIELDS, OPPOSITE GROOTE SCHUUR HIGH SCHOOL, 74 PALMYRA ROAD NEWLANDS</p> <p>GPS: -33.973883,18.472223</p> <p>ENTRY FEE: R20 PER ADULT, R10 FOR CHILDREN UNDER 12 YEARS OLD</p> <p>*** VEHICLE AND DRIVER FREE OF CHARGE ***</p> <p>FOR VENDOR OR TRADE STALLS ON ENQUIRIES, PLEASE CONTACT US AT: BUGJAMSA@GMAIL.COM MUSIEBRICK 082 084 1843 FAIZEL 084 800 3457</p>		 	
 <p>SOUTHSIDE CREW</p> <p>PRESENTS STREET STYLE RACING</p> <p>www.southsidecrew.co.za</p> <p>Wednesday Night 30th October @ Kyalami Race Track</p> <p>GATES 4:30pm RACING 5:30pm OPEN STARTS</p> <p>1 STREET CARS ONLY!</p> <p>Vic 082 744 4282 Dawood 082 546 1913 BBM 214EA5E7</p>		  	
 <p>WORLD RECORD ATTEMPT BY THE FANS</p> <p>2 NOVEMBER 2013 • BEYERS NAUDE DRIVE, GAUTENG</p> <p>REGISTER AT: WWW.VWFESTIVAL.CO.ZA</p>		 	 

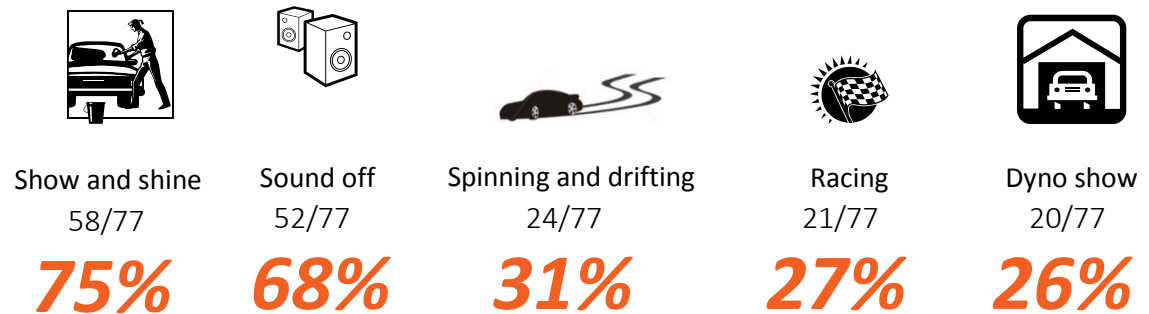
 <p>VDUB Day Nasrec Expo Centre 1 Dec 2013 Biggest Car Show in South Africa</p> <p>Live Bands, Top DJs, Beer Garden, Over 1500 pimped VDUBS on Display, Classic Cars, Bikes, Drilling, Helicopter Rides and Kiddies Park HOSTED BY</p> <p> Classic Cars.co.za</p> <p>more info : info@classiccars.co.za / Website: www.carevents.za Office: 011 432-0463</p> <p> Competicket  TheCitizen  Calisto's  CARTRACK  SPEED & SOUND</p>			
 <p>SOUTHSIDE Presents Summer Slam 7th December Kyalami Race Track</p> <p>EVENTS...</p> <ul style="list-style-type: none"> - Street Style Racing - Spinning - Drift Demos - Circuit Open Day - Sound Off - Park in Shine - Dyno Machine - Bike Wheelie Machine - Go Carts - Kidz Zone - Food Stalls - Charity for Kids & more! <p>COST & TIME...</p> <ul style="list-style-type: none"> - Gates Open 9:30am - Racing Starts 10:30am <p>MORE INFO...</p> <p>Vic 082 744 4282 Dawood 082 546 1913 BBM : +214EA5E7 www.southsidecrew.co.za</p> <p>R50 Per Person</p> <p></p>			
 <p>ER 14 December 2013 09H00 - 16H00 FREE Parking</p> <p>Old School Motor Show Boksburg Boeremark</p> <p>195, Madeley Road Dayanglen Adults R50 Kids R20 U/12 FREE</p> <p>Alan: 084 711 1370 074 777 7942 eastrandevents@gmail.com</p> <p>Live Radio Broadcast Live Music Sound Off Show & Shine Oval Quad Racing Craft Market Kids Play Area Beer and Food Court Cocktail Bar</p> <p></p>			

All images presented in this matrix was attained from the Speed & Sound Facebook page. (2014)

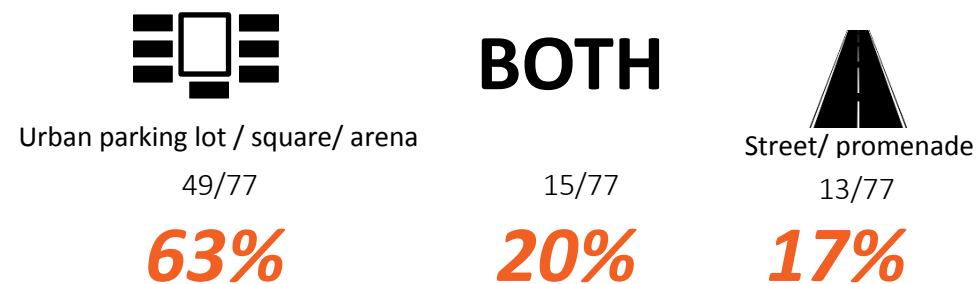
TIME



ACTIVITY



SPATIAL TYPOLOGY



CONCLUSION

This matrix, has aided in deciphering the programmatic, spatial, safety and baseline infrastructural demands required of this intervention. Furthermore, from the analysis it is clear that the events happen largely during leisure times such as weekends and public holidays. Interestingly enough, these celebrations are inclusive encouraging social cohesion by occurring in celebration of not only cars, but of birthdays, public holidays, and various community campaigns such as drugs/alcohol awareness and fund raisers to mention a few.

As seen above, it is clear that there are approximately 80 national car festivals which have been documented that take place annually (part 2013-2014), off which, an average of 70% take place within Johannesburg. Intriguingly, majority of these festivals are restricted to appropriated spaces such as cornered off mall parking lots, car dealerships and sports arenas which are not designed to cater for these specialised events and the various activities associated. The bulk of these are often poorly planned which lack spatial congruency in relation to the activities. More so, the festivals which take place in formalized spaces such as Kayalami Race track do not cater for the common car enthusiast from the southern townships.

CHAPTER 05

5.1) PROGRAMME MATRIX

5.2) TIME DIAGRAM

PROGRAMME

5.1) THE PROGRAMME MATRIX

PROGRAMME	SQM (m ²)	DESCRIPTION OF USE
WORKSHOPS		
3 x Car bay hoisting (dyno workshop)	105	Semi-public -for participants and spectators
Tooling storage	5	Private for staff
6x rent a workshop spaces for 2 cars each	200	Semi-public -for participants and spectators
6x Tooling storage	5	Private for staff
Sub total	315	
DRAG RACING STRIP (URBAN FRAMEWORK)		
Starting area	N/A	Public- for participants and spectators
car inspections	10	Semi-public -for participants and spectators
Racers prep area	10	Private- for racers
Spectator area	3500	Public- for participants and spectators
Finishing/stopping area and victory ramps	N/A	Public- for participants and spectators
Sub total	3520	
CUSTOMIZATION & TRAINING STUDIO		
Workshop wing	N/A	Semi-public -for participants and spectators
Circulation		
Diagnostics	40	Semi-public -for participants and spectators
Repairs & paint	40	Semi-public -for participants and spectators
General storage	20	Private for staff
Tooling storage	20	Private for staff
Parts display & sales		
Display	150	Semi-public -for participants and spectators
Office	20	Private for staff
Cashier x3	10	Private for staff
Sub total	300	
EVENTS AND ACTIVITY CAPSULE		
Entrance and Exit to platform	N/A	Private for participants
Activity area	10	Semi-public -for participants and spectators
Spectator area	1500	Public- for participants and spectators
Sub total	1510	
SOUND AND RIMS GALLERY		
Display area and counters	100	Public- for participants and spectators
Storage area	20	Private for staff
Admin office	15	Private for staff
Sub total	135	

RESTAURANT/ CLUB HOUSE

Hubbly lounge	200	Private for staff
Seating (indoor and outdoor)	250	Public- for participants and spectators
Kitchen (Prep)	150	Private for staff
Cold stores	5	Private for staff
Dry stores	5	Private for staff
Sub total	610	

MUSEUM

Entrance lobby	100	Public- for participants and spectators
Wall of heros	100	Public- for participants and spectators
Formal Exhibition space	500	Public- for participants and spectators
Car wash area	250	Public- for participants and spectators
Storage area	10	Private for staff
Sub total	960	

GIFT SHOP AND MERCHANDISE RETAIL OUTLET

Display space	100	Public- for participants and spectators
Storage space	30	Private for staff
Payment counter	5	Private for staff
Sub total	135	

SUPPORT FACILITIES

Medical room/ first aid	20	Semi-public -for staff and clients
Staff kitchenette	30	Private for staff
Security room	20	Private for staff
5X Offices	100	Private for staff
Conferencing room	20	Private for staff
Sub total	190	

REFUSE SPACE

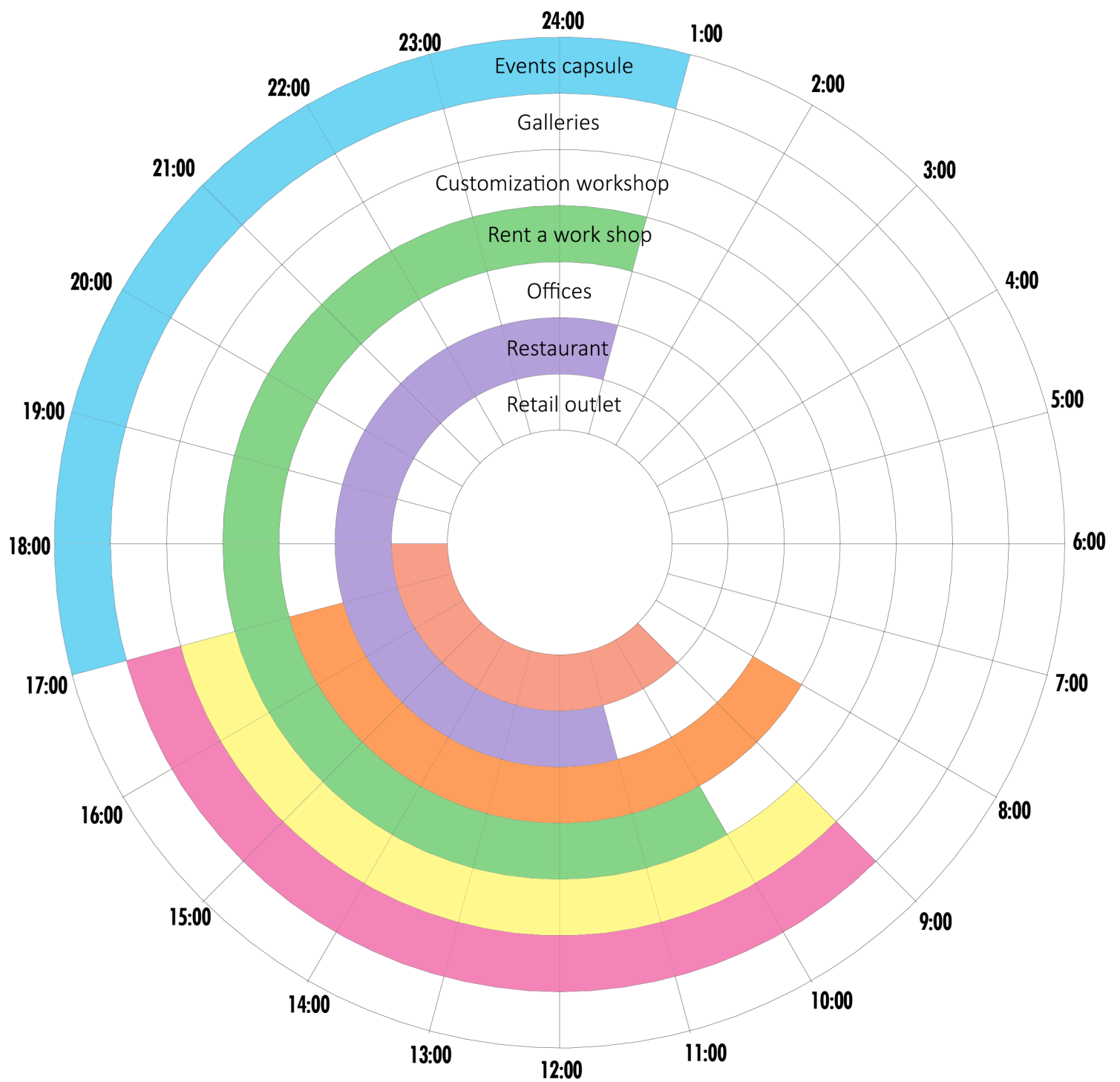
Refuse sort	100	Private for staff
Rubber	20	Private for staff
Plastic	20	Private for staff
Metals	20	Private for staff
Toxics	20	Private for staff
Paper	20	Private for staff
Refuse pickup	100	Private for staff
HT room	30	Private for staff
LT room	30	Private for staff
Deliveries store	250	Private for staff
Sub total	610	

CIRCULATION & PARKING

Car/ circulation ramps	N/A	Public- for participants and spectators
Ground floor parking (100 bays)	30	Public- for participants and spectators
Staff parking (10 x bays)		Private for staff
Car wash (10x bays)		Private for car wash
Gallery parking (20x bays)	5	Public- for participants and spectators
Sub total	35	

ABLUTIONS

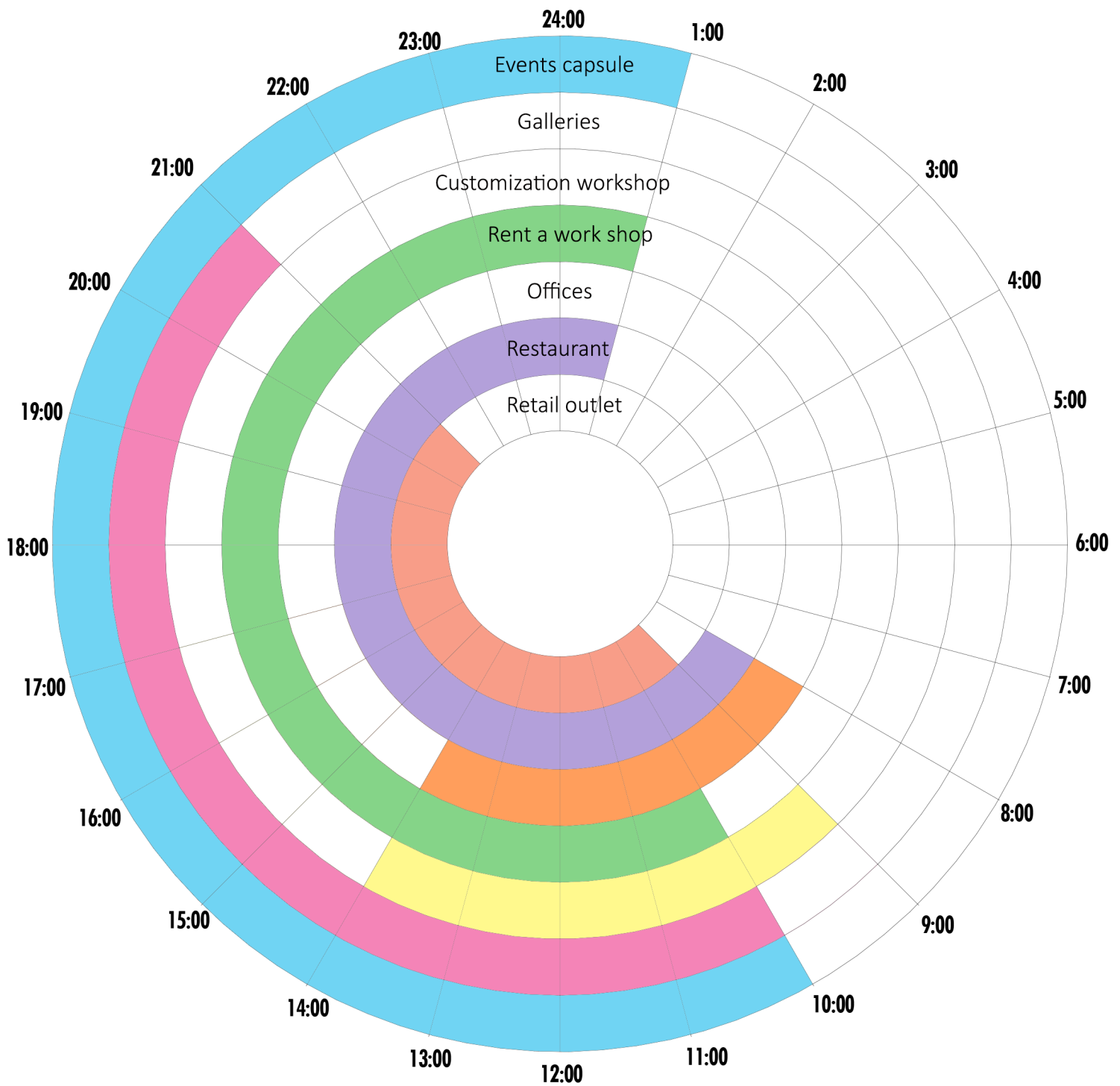
Male ablutions		
Urinals	30	Public- for participants and spectators
WC's		Public- for participants and spectators
WHB's		Public- for participants and spectators
Female ablutions		
WC's		Public- for participants and spectators
WHB's	5	Public- for participants and spectators



5.2) TIME DIAGRAMMS

PROPOSED BUILDING USAGE WEEKDAYS

The diagram above shows the proposed times of day the indicated programmed spaces would be in use on weekdays. From this, the building syncs with the current industry with the activation of the offices, customization studio, retail outlet, restaurant, rent-a-workshop facility and gallery during standard working hours (9:00 to 17:00). After formal working hours however, the building then transforms to accommodate the primary celebrations and activities catering to the informal 'motor-tainment' industry and other secondary community events until 1:00am.



PROPOSED BUILDING USAGE WEEKENDS

The diagram above shows the proposed times of day the indicated programmed spaces would be in use on weekends. From this, the building syncs with the current industry with the activation of the offices, customization studio, retail outlet, restaurant, rent-a-workshop facility and gallery during standard working hours (9:00 to 14:00). After formal working hours however, the building then transforms to accommodate the primary celebrations and activities catering to the informal 'motor-tainment' industry and other secondary community events until 1:00am.

CHAPTER 06

- 6.1) PROJECT INITIATION
- 6.2) BRIEF FORMULATION
- 6.3) CLIENTS/ INVESTORS
- 6.4) BUILDING OCCUPANTS/ USERS
- 6.5) FINANCIAL DATA
- 6.6) CONSTRUCTION IMPLEMENTATION
- 6.7) CONCLUSION

VIABILITY

6.1) PROJECT INITIATION

The car enthusiast today is savvier and better educated than a few years ago. The advent of media such as movies and advertisements has created a much more adventurous consumer. As a result, fans are willing to travel further and spend more money to be entertained by a unique experience connected to the automobile. As architects, it is our duty to tap into and recognise these opportunities which present themselves in tackling vital concerns faced in the community through interventions and design which symbiotically also benefit the community by generating safety, control, revenue and jobs.

6.2) BRIEF FORMULATION

The formulation of the brief was created by an executive team consisting of the following members:

- 1)The Architects.
- 2)The Urban designers.
- 3)Speed & Sound team.
- 4)Community members who are car enthusiasts.
- 5)Corporations (SASOL) and business owners involved in the funding of the project.

The brief was inspired by and caters for the informal car culture synonymous with Friday nights in areas like Lenasia, Soweto and Eldorado Park which involve drag racing, customised cars, spinning tyres, loud music and social interaction around cars on residential streets and large mall or shopping complex parking areas. Due to the growing community of car enthusiast and the lack of infrastructure associated with the car enthusiast activities, it was found that it would prove not only vital but also beneficial from both a cultural and economic perspective as an architect to cater for this culture in terms of infrastructure supporting activities which can be conducted in a celebratory yet safe and controlled environment. With the approval and co-operation from law enforcement agencies in favour of its continuation in an informal yet controlled and safe manner, this can become the new “place to be” for the young car enthusiast.

6.3) CLIENT/ INVESTORS



From the above listed potential clients/ investors/users, both macro and micro scale corporations are given the opportunity to collaborate with SASOL and form a consortium to develop and fund this project as active or passive members of the intervention by helping in specifications required in the programme, space sizes and systematic flow within the space while symbiotically also benefiting from the project through a means of publicity, sales, rentals, retail outlets, workshops, hosting events or exhibitions within the development.

CLIENT BODY

Given the type of development proposed which incorporates and caters for this vast spectrum of dependants, it is critical to cater for the needs of the car enthusiasts in South Africa, particularly in Johannesburg. With major automobile brands such as BMW, Mercedes-Benz, Ford, Toyota and VW refusing to sponsor or be affiliated with these events and festivals claiming that it is against the brand policy as it could tarnish the brands image and ethos due to other car brands presence, and the activities, these events are currently catered for informally by private institutions such as Speed and Sound, Pit-bull energy drinks and car fanatic associations in appropriated spaces such as residential streets and shopping mall car parks. It is clear that there is a lack of infrastructure available for this culture.

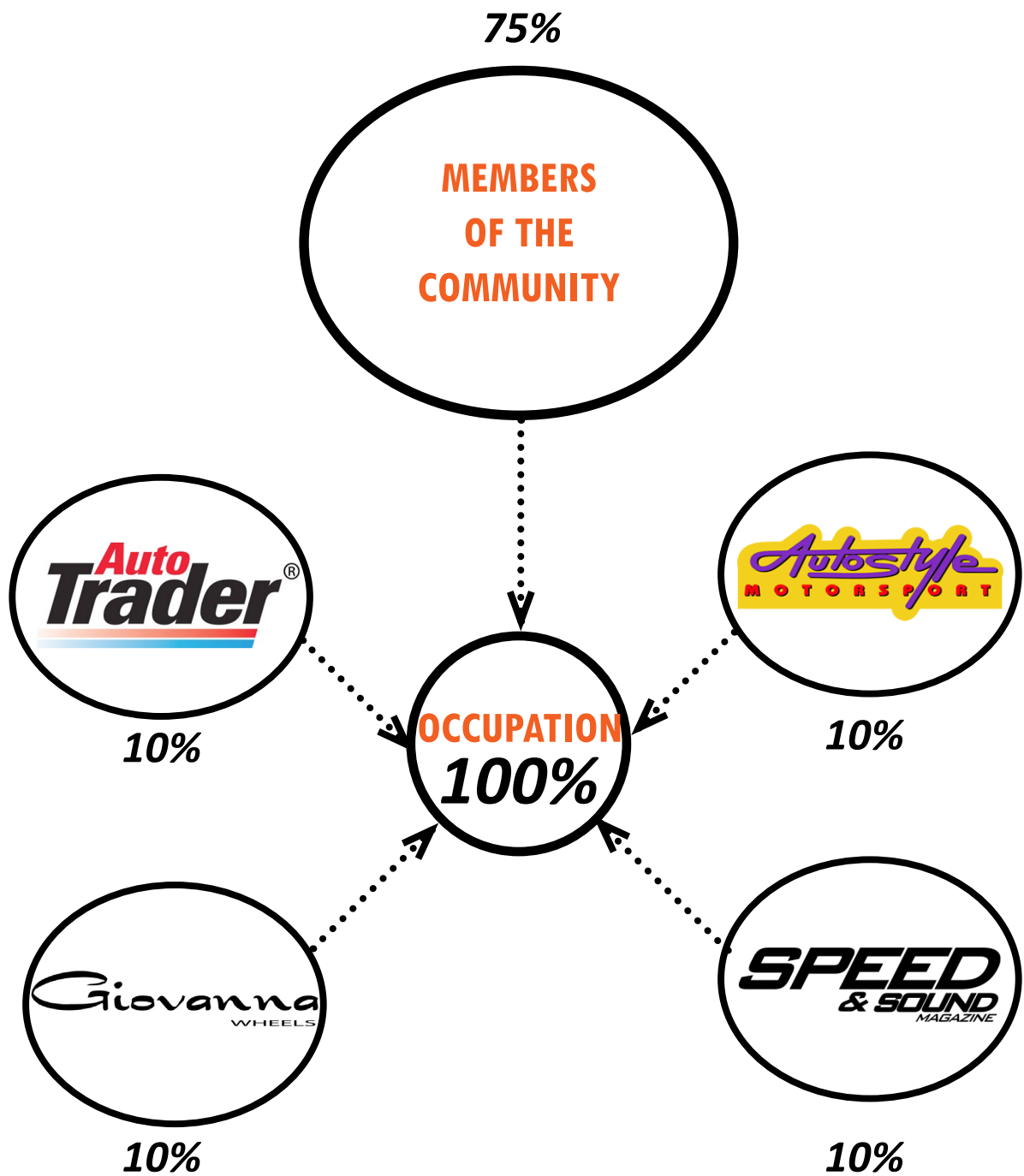
One of the main funders contributing 60% of the cost of development is the proudly South African Petrochemical brand Sasol, specifically Sasol motorsport division. Sasol is currently a publicly listed company which has deep capital reserves according to their financials made available that is dedicated to sponsorship and research as well as arts and innovation. Synonymous with the cooperation's vision with regards to sponsorships in supporting experimental and innovative projects which benefit and uplift the community, they are proud supporters of selected sporting and artistic/ cultural initiatives as well as various organisations and events. Through a corporate membership programme, Sasol supports programmes focused on socio-economic initiatives. Sasol did not fund the full development as they would like to present this rare opportunity to involve micro businesses currently involved in the car community of the surrounding areas to partner up with it and benefit from the rewards and job creation potential the development is designed to reap. The remaining 40% capital shall be funded by income producing programmes and private funding from other smaller businesses namely AutoTrader, Dunlop, Pitbull energy drink, & Speed and Sound which will subsidise the remainder of the development through Capital reserves or a bond.

From the investigations conducted, it is apparent that there is a large market of car component manufacturers, customizers and sales which require both an increase in sales and recognition amongst these communities. Also a lot of these business owners could possibly become both part sponsors and users of these facilities.

POTENTIAL THREATS TO CLIENT

One of the threats involved is that Sasol and the other investors will run the risk of possibly tarnishing their identity and brand by associating their name with this frowned upon culture. On the other hand however, with the correct strategies in place such as control and security, their brand and name could become synonymous with car brands in the car community which sets them apart from other petrochemical brands.

6.4) BUILDING OCCUPANTS/ USERS



THE USERS

The user groups catered for are primarily the car enthusiast and spectators. From the various investigations and interviews as seen above, these can be split up into categories which match a specific activity to a specific socio-economic bracket. Having said this, it is important to cater for all socio-economic groups to draw in masses and create a spectacle and festive atmosphere around these activities; hence the entry fee to most events has to cater for all in order for this to happen. Of course, most of these people are impulsive buyers and the food court and souvenir and merchandising retail outlet will flourish largely when events are hosted.

POTENTIAL STRENGTHS OF THE PROJECT

The motivation for the development of this project is that it could be seen as:

- A unique prototype that could be appropriated in spaces around the world where this culture is prominent such as USA, Australia, India, Italy, Japan and China.
- A way to boost the economy and gain revenue and publicity by peaking the curiosity of car enthusiasts, customizers, TV shows and parts manufacturers from around the world to Johannesburg to view, experience, do business, interact and take part and enjoy these festivals and celebrations. (It is also a well-known fact that these events do generate a lot of income and once the infrastructure is built, the running and maintenance costs can be drawn from the earnings created by the infrastructure and the investors would recover their initial investment as well as gain revenue.)
- A means of gaining control over this culture and the various activities performed from a safety point of view. (Concerns such as wearing the correct gear and helmet, safe spectator areas, crowd control and alcohol testing performers are listed amongst others.)
- A means of recognition and awareness of the culture and create social cohesion amongst currently segregated communities.

POTENTIAL WEAKNESSES OF THE PROJECT

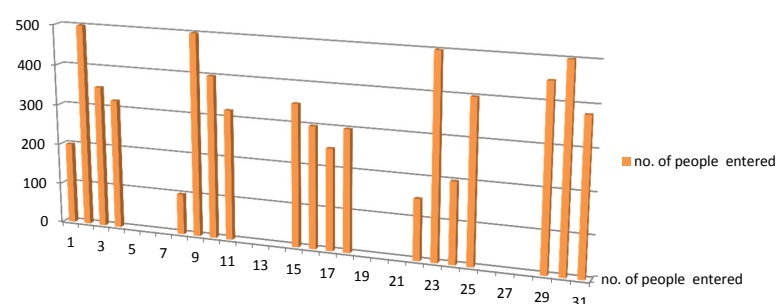
Along with the benefits, there are potential risks involved such as:

- The smuggling of drugs and alcohol onto the premises which often results in recklessness and violence.
- The fact that there are other car environments in and around Johannesburg which may draw potential clients away from the development.
- The lack of control outside this development may encourage drag racing in and around the area.
- Theft on the premises and control of illegal car parts sales.
- Reckless driving resulting in injury or loss of lives.
- Bribery and illegal betting on drag racing.

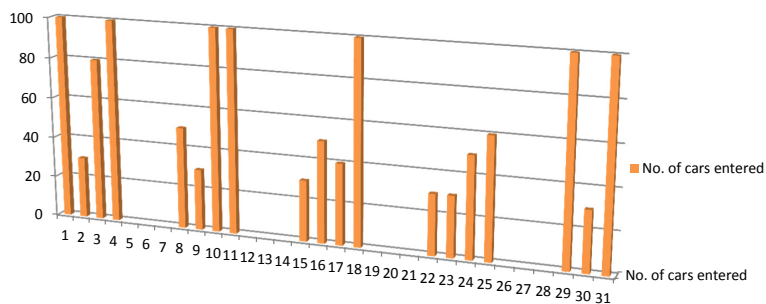
6.5) FINANCIAL DATA

FORECAST OF REVENUE FROM EVENTS FOR A TYPICAL MONTH

Date	Day	Time	Type of event	No. of cars entered	Entry fee	no. of people entered
01/01/2015	Thursday	07:00 PM	Show and shine	100	R 20	
02/01/2015	Friday	07:00 PM	Street drags	30	R 50	
03/01/2015	Saturday	01:00 PM	Sound off	80	R 25	
04/01/2015	Sunday	10:00 PM	VW Festival	100	R 20	
05/01/2015	Monday					
06/01/2015	Tuesday					
07/01/2015	Wednesday					
08/01/2015	Thursday	07:00 PM	Dyno show	50	R 100	
09/01/2015	Friday	07:00 PM	Street is king drags	30	R 50	
10/01/2015	Saturday	01:00 PM	Mass parkoff (Night Glow)	100	R 20	
11/01/2015	Sunday	10:00 AM	BMW breakfast run	100	R 20	
12/01/2015	Monday					
13/01/2015	Tuesday					
14/01/2015	Wednesday					
15/01/2015	Thursday	07:00 PM	Donut King spinning	30	R 50	
16/01/2015	Friday	07:00 PM	Audi vs BMW street drags	50	R 50	
17/01/2015	Saturday	01:00 PM	Workshop battles	40	R 30	
18/01/2015	Sunday	10:00 AM	Mercedes festival	100	R 50	
19/01/2015	Monday					
20/01/2015	Tuesday					
21/01/2015	Wednesday					
22/01/2015	Thursday	07:00 PM	Dyno show	30	R 60	
23/01/2015	Friday	07:00 PM	Imports street drags	30	R 50	
24/01/2015	Saturday	01:00 PM	Super car show	50	R 30	
25/01/2015	Sunday	10:00 AM	Mustang 50 year festival	60	R 30	
26/01/2015	Monday					
27/01/2015	Tuesday					
28/01/2015	Wednesday					
29/01/2015	Thursday	07:00 PM	Beauties vs beasts show off	100	R 20	
30/01/2015	Friday	07:00 PM	Turbo vs power street drags	30	R 50	
31/01/2015	Saturday	01:00 PM	Vintage car festival	100	R 30	
TOTAL FOR THE MONTH				1210		



NO. OF PEOPLE ENTERED

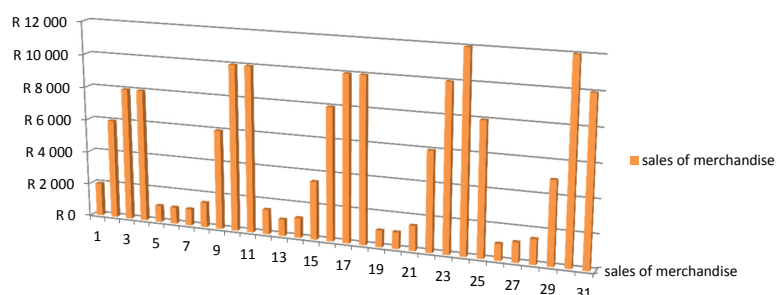


NO. OF CARS ENTERED

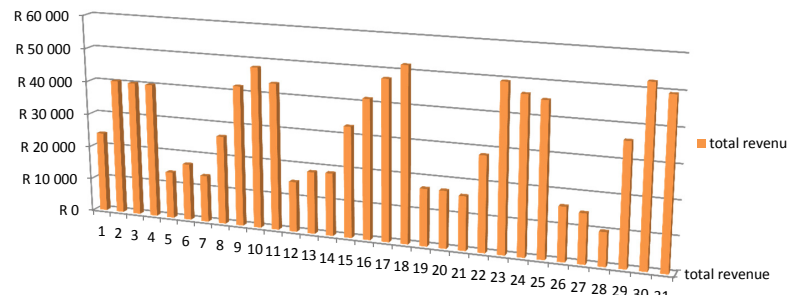
FORECAST OF RENTAL INCOME FOR A TYPICAL MONTH

Rent a workshop typology x5	R 20 000	R 100 000
Customization workshop	R 25 000	R 25 000.00
Merchandise store	R 20 000	R 20 000.00
Club house/ food outlet	R 25 000	R 25 000.00
Gallery	R 20 000	R 20 000.00
Sound and rim gallery	R 20 000	R 75 000.00
TOTAL FOR THE MONTH		R 265 000.00

entered	entry fee	sales of food	sales of merchandise	other income sources	total revenue
200	R 10	R 10 000	R 2 000	R 8 000 Birthday party	R 24 000
500	R 20	R 20 000	R 6 000	R 3000 (wheel spinning)	R 40 500
350	R 15	R 22 000	R 8 000	R 3000 (wheel spinning)	R 40 250
320	R 10	R 22 000	R 8 000	R 5000 (Redbull promotion)	R 40 200
		R 8 000	R 1 000	R 5000 (club house rented out)	R 14 000
		R 9 000	R 1 000	R 7000 Factory office party	R 17 000
		R 8 000	R 1 000	R 5000 Night market	R 14 000
100	R 20	R 10 000	R 1 500	R 8 000 Birthday party	R 26 500
500	R 20	R 22 000	R 6 000	R 2500 (soundoff)	R 42 000
400	R 20	R 25 000	R 10 000	R 3000 (car wash spectacle)	R 48 000
320	R 10	R 25 000	R 10 000	R 3500 (wheel spinning)	R 43 700
		R 8 500	R 1 500	R 5000 Night market	R 15 000
		R 9 500	R 1 000	R 8 000 Birthday party	R 18 500
		R 7 500	R 1 200	R10 000 Wedding	R 18 700
350	R 20	R 16 000	R 3 500	R 5000 (club house rented out)	R 33 000
300	R 25	R 20 000	R 8 000	R 3500 (wheel spinning)	R 41 500
250	R 30	R 26 000	R 10 000	R 3000 (car wash spectacle)	R 47 700
300	R 20	R 26 000	R 10 000	R5000 (shell promotion)	R 52 000
		R 6 000	R 1 000	R10 000 night go karting	R 17 000
		R 8 000	R 1 000	R8 000 office party	R 17 000
		R 9 500	R 1 500	R 5000 Spinning training	R 16 000
150	R 30	R 12 000	R 6 000	R4 000 SASOL Promotion	R 28 300
500	R 20	R 23 000	R 10 000	R 5000 (club house rented out)	R 49 500
200	R 30	24000	R 12 000	R 3000 (car wash spectacle)	R 46 500
400	R 20	24000	R 8 000	R 3500 (wheel spinning)	R 45 300
		R 7 000	R 1 000	R 8 000 Birthday party	R 16 000
		R 8 500	R 1 200	R 5 000 Night Market	R 14 700
		R 8 500	R 1 500		R 10 000
450	R 20	R 17 000	R 5 000	R 3000 (car wash spectacle)	R 36 000
500	R 25	R 23 000	R 12 000	R 3500 (wheel spinning)	R 52 500
380	R 20	R 25 000	R 10 000	R 4000 (Pitbull promotion)	R 49 600
6470		R 490 000	R 159 900	R 154 500	R 974 950



SALES OF MERCHANDISE



TOTAL REVENUE

FORECAST OF INCOME AND EXPENSES FOR THE FINANCIAL YEAR 2015

Cash		
Plant and equipment		R 500 000
Equipment arena/ activity capsule		R 150 000
Equipment drags		R 50 000
start up costs (all new)		R 89 910 000.00
TOTAL COSTS OF DEVELOPMENT AND EQUIPMENT		R 90 610 000.00

Income

Museum entry		R 1 000 000.00
Drag racing		R 2 500 000.00
food / beverages		R 5 000 000.00
Merchandise		R 3 000 000.00
Advertising sponsors		R 1 000 000.00
club memberships		R 300 000.00
Rental income		R 3 180 000.00
other incomes (event)		R 1 854 000.00
Entry fee		R 1 500 000.00
TOTAL INCOME FOR THE YEAR		R 19 334 000.00

Event expenses

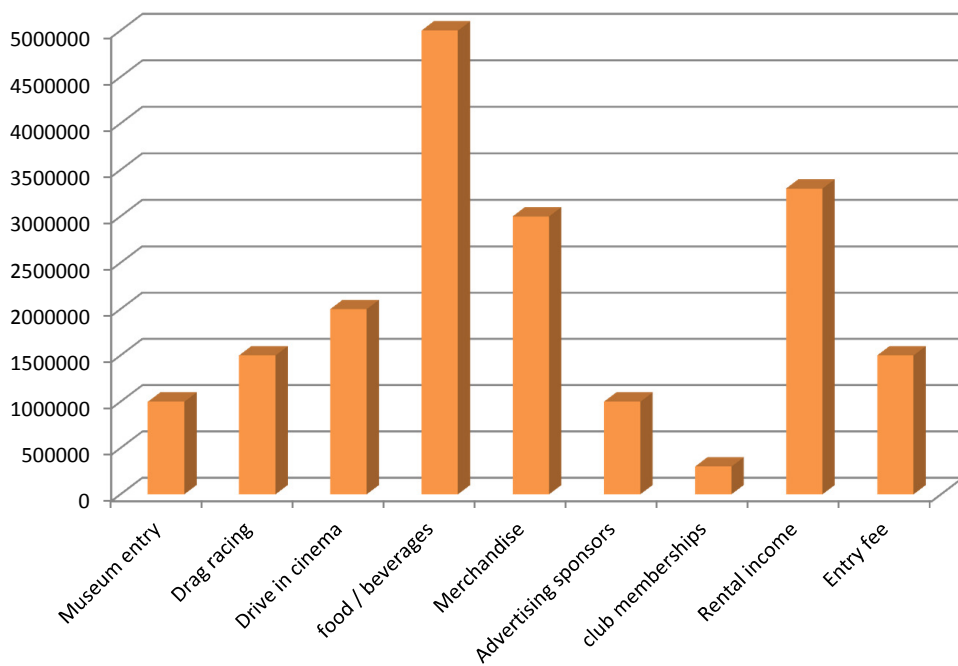
Ticket/ armbands	R 20 000.00
Food/ Beverage (35% of gross is cost)	R 1 750 000.00
Merchandise (25% of gross is cost)	R 750 000.00
Commisions	R 0.00
Racesupport/ event labourers	R 300 000.00
Trophies	R 50 000.00
TOTAL EVENT EXPENSES FOR THE YEAR	R 2 870 000.00

Other operating expenses

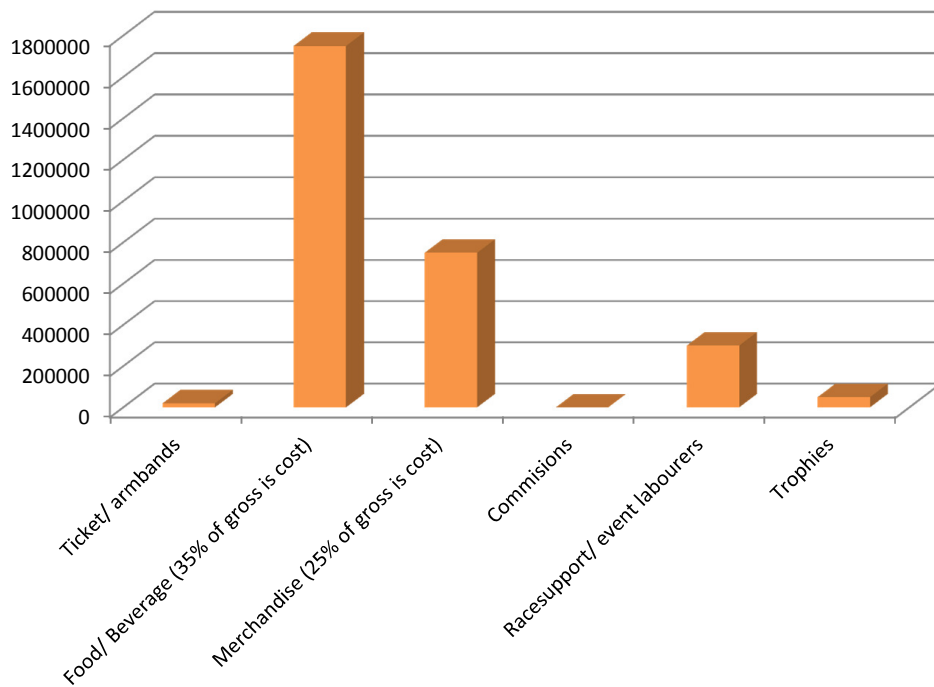
Payroll- Admin (January-December)	R 1 000 000.00
Advertising	R 80 000.00
Repairs/ maintenance	R 20 000.00
Postage	R 1 000.00
Insurance/property/racing	R 300 000.00
Telephones	R 10 000.00
Electricity	R 50 000.00
Office expenses	R 8 000.00
Printing	R 2 000.00
TOTAL OPERATING EXPENSES FOR THE YEAR	R 1 471 000.00

GROSS PROFIT OR LOSS FOR THE YEAR

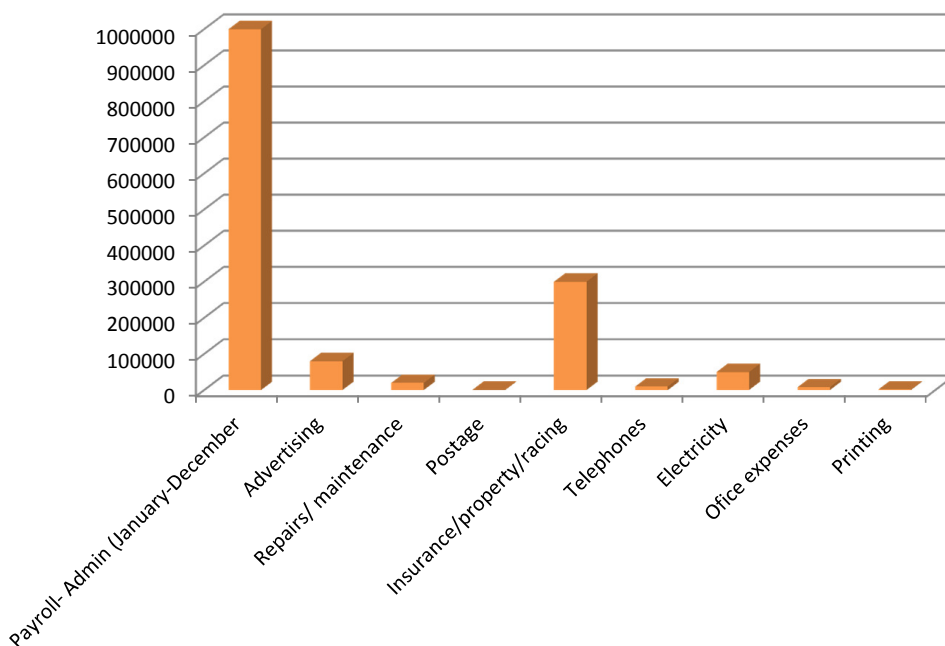
R -98 421 000



PROJECTED INCOME



EVENT EXPENSES



OPERATIONAL EXPENSES

ARCHITECTURAL FEES

The design and master planning of the building will be furnished by the architects appointed by the clients as the leader and project manager of the entire professional team consisting of urban designers, engineers, quantity surveyors and specialists. The process will follow the standard guidelines as set out by SACAP consisting of all 6 stages. The total estimated cost of the project is R 89 910 000,00. Of this, according to board notice 194 of 2011, the architectural fees are to be 5.75% of the total cost of the development, hence the architectural fees calculated in ordinance with this is are R 5 169 825.00

WORK STAGE NUMBER	PORTION OF FEES%	FEES (RANDS)
Stage 1: Inception	5%	R 258 491.25
Stage 2: Concept and viability	15%	R 775 473.75
Stage 3: Design development	20%	R 1 033 965.00
Stage 4: Documentation & procurement	30%	R 1 550 947.50
Stage 5: Construction	27%	R 1 395 852.75
Stage 6: Close out	3%	R 155 094.75
TOTAL ARCHITECTURAL FEES	100%	R 5 169 825.00

6.6) CONSTRUCTION PROCUREMENT AND IMPLEMENTATION

The nature of the multi-million rand development being a specialist project with many complications and challenges requires experienced contractors with years of experience and a vast spectrum of expertise at disposal. In terms of construction procurement, the works are to be tendered out as a selective tender given the speciality and specificity of works to be conducted.

6.7) CONCLUSION

From the financials seen, it's clear that the building will generate revenue of about R1 million per month based on certain facilities being run by the client body. Having said that, it will take approximately 12 years for the building to pay itself off and start making a profit. Alternatively, the full building and spaces could be let out to rent paying independent micro businesses and yield just over R1.5 million rand a month allowing the building to pay itself off in 9 years due to less operational costs such as staff salaries, loss on stock and business insurances.

CHAPTER 07

7.1) PROCESS & INTENTION

7.2) MAPPINGS

7.3) CONCLUSION

CHARETTE

7.1) THE PROCESS

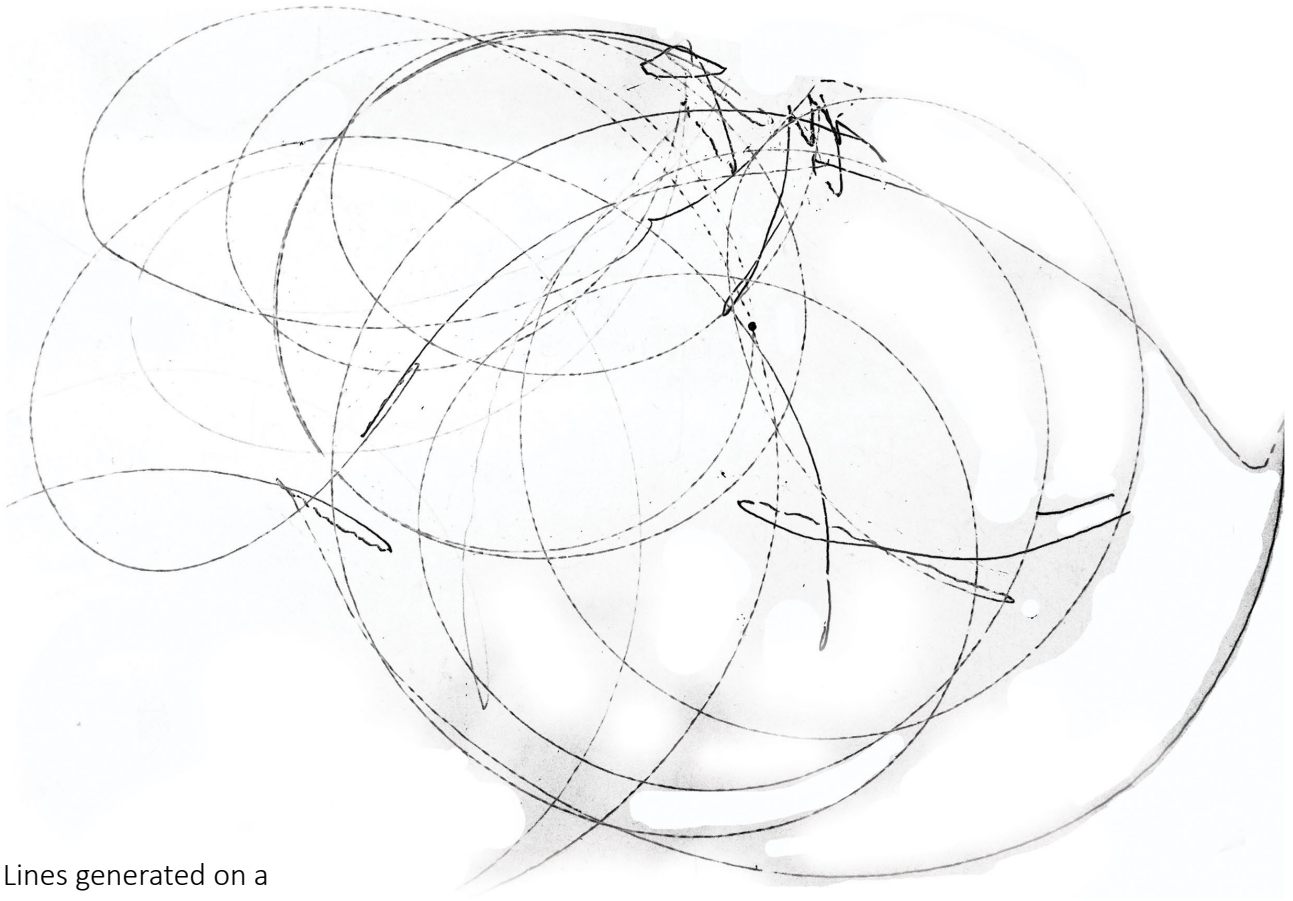
As seen in previous chapters, there are many activities associate with automobiles today. One of the most expressive activities born in South Africa, which could be seen as a dance between the driver and the car is known as spinning and drifting. This is an activity which engages both spectator and driver in a hedonistic experience which activates senses such as sight, sound, smell and sometimes even taste. Rhode.R(2008) in an advert for BMW used an automobile (Z4) as a medium to paint on a large blank canvas by driving (spinning) with it while paint was sprayed onto the tyres. In the following chapter I plan conducting a similar experiment at a smaller scale by mapping these activities through a series of drawings using a remote control car, paint, markers and a blank canvas. With the aid of paint on the tyres and markers attached to the end of the car, I am able to map the movement path of the car. In drawing/ mapping and analysing these lines, I hope to comprehend the patterns fashioned by the geometries and attempt to generate a form from the exercise.



Figure 58. An image from the charette abstract exploration. (2014)



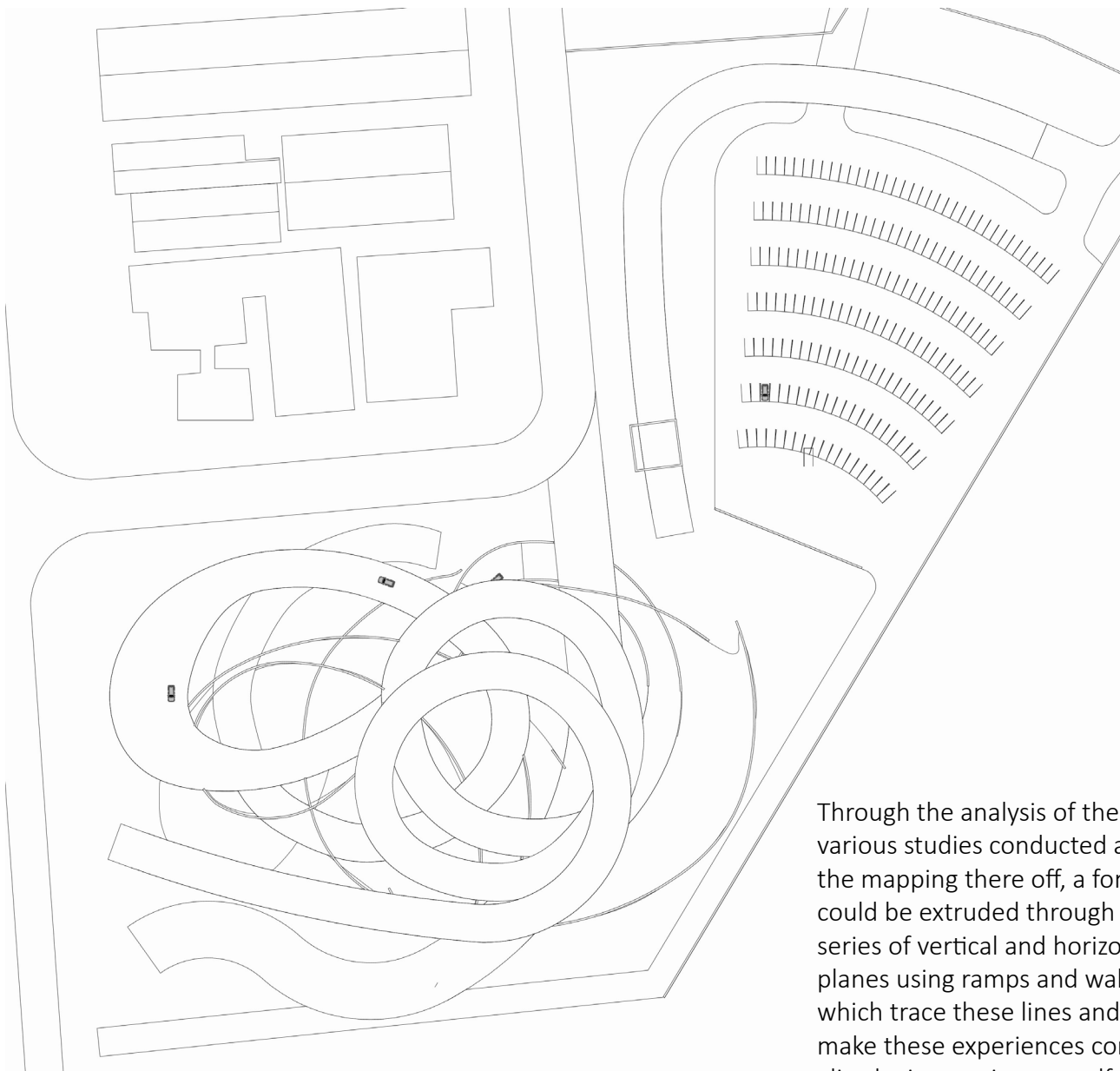
7.2) MOTION MAPPINGS



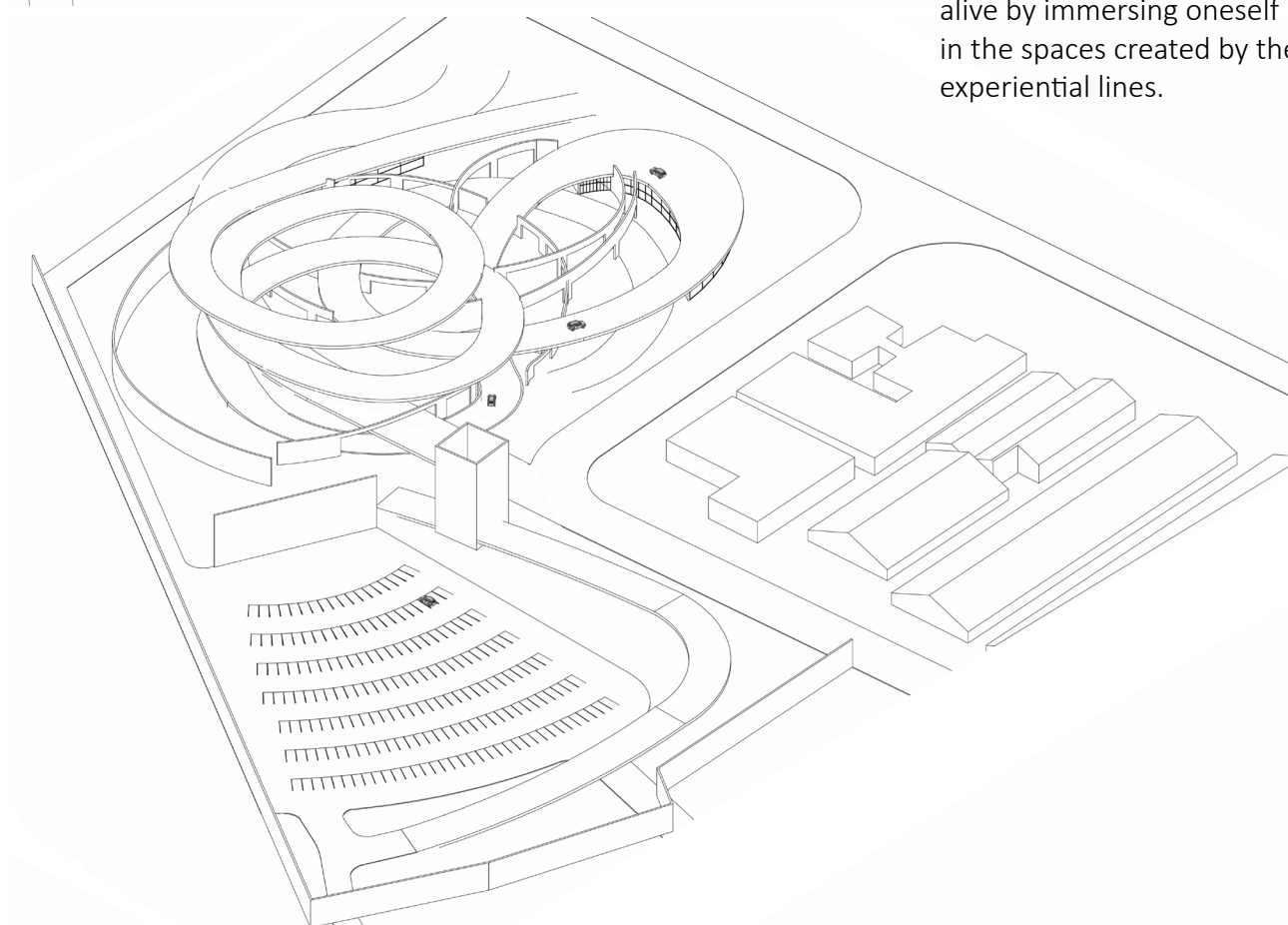
Above: Lines generated on a white board through the use of a marker.

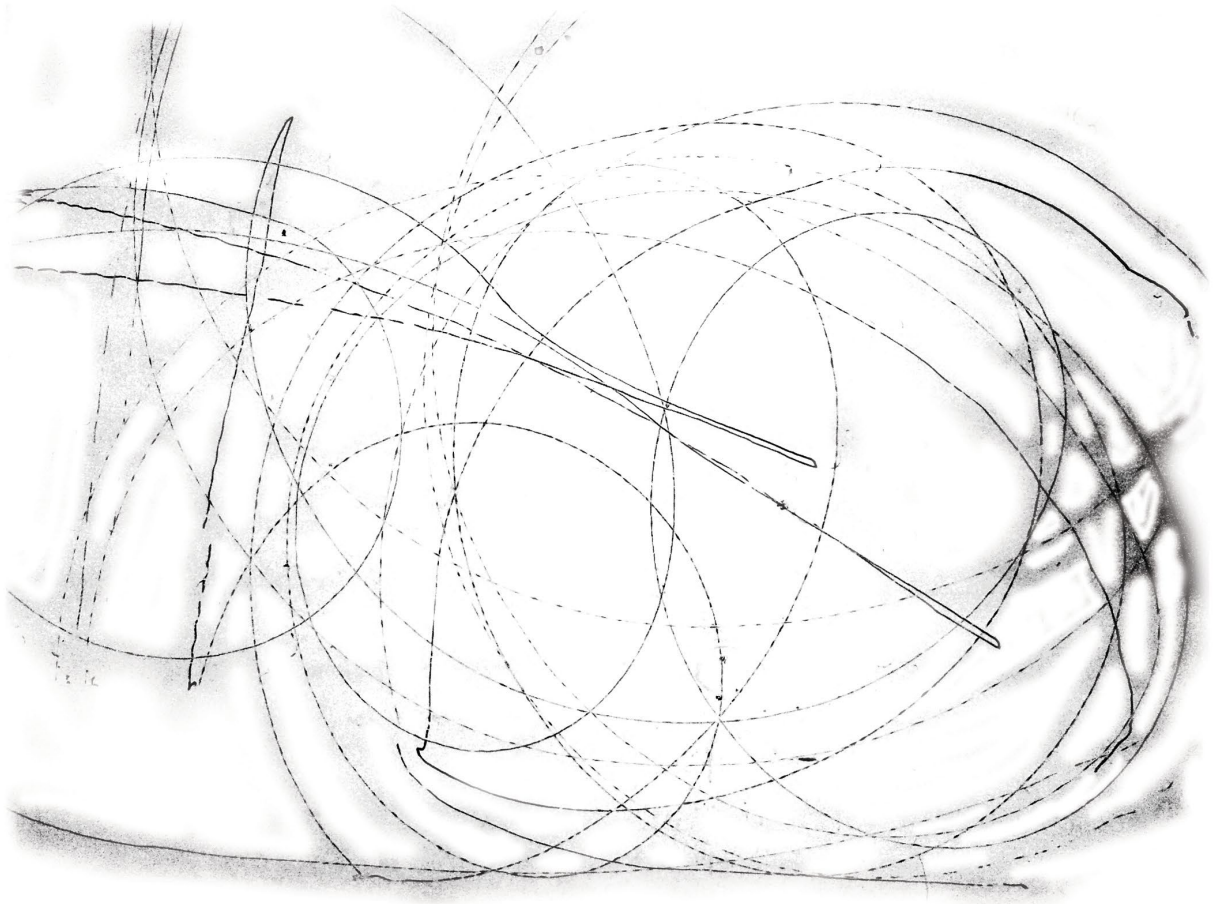


Above: Lines traced and analysed as a series of trajectories and vortexes which fluctuate according to the movement pattern of the car.



Through the analysis of the various studies conducted and the mapping there off, a form could be extruded through a series of vertical and horizontal planes using ramps and walls which trace these lines and make these experiences come alive by immersing oneself in the spaces created by the experiential lines.

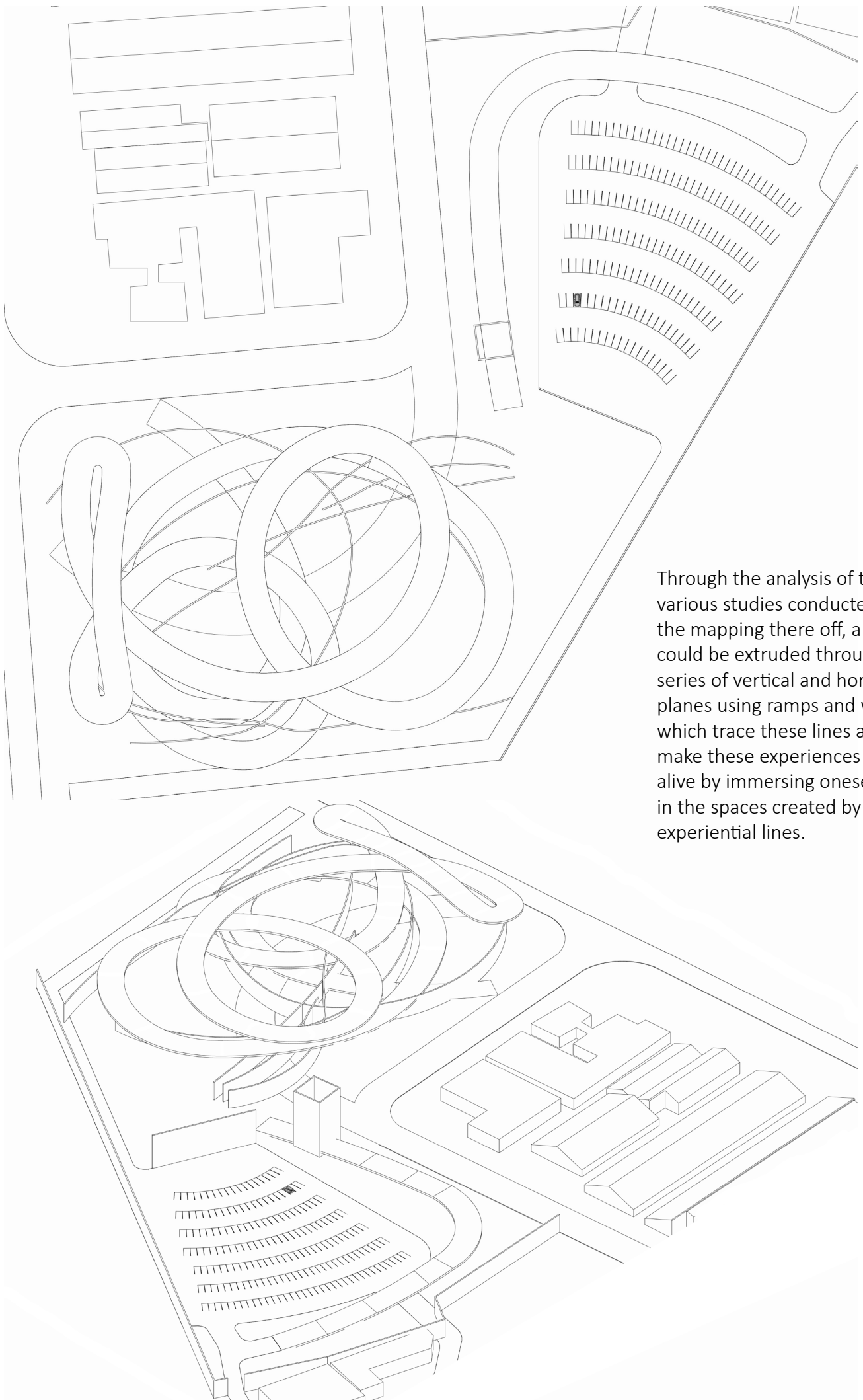




Above: Lines generated on a white board through the use of a marker.



Above: Lines traced and analysed as a series of trajectories and vortexes which fluctuate according to the movement pattern of the car.



Through the analysis of the various studies conducted and the mapping there off, a form could be extruded through a series of vertical and horizontal planes using ramps and walls which trace these lines and make these experiences come alive by immersing oneself in the spaces created by the experiential lines.



Above: Scattered lines traced and analysed as a series of trajectories and vortexes which fluctuate according to the movement pattern of the car.

7.3) CONCLUSION

In conclusion, this exercise has allowed insight into the self-generated forms created by the movement of a line or dimension in responses to stimulus in any direction the turning or re-orientation is guided. This can proceed from natural, instinctive and spontaneous motions while driving a car. More so, it has been a catalyst in understanding and gaining clarity around the movement paths and circulation networks of cars which is fundamental to the design of this building.

LEARNING FROM THE CHARETTE

Two of the main themes which rise amongst the rest from this charette is movement and experience. From a much more grounded stance, these themes have been analysed below at a metropolitan scale to re-establish coherence and order.

The roadscape today can be seen as a work of art, a lengthy sequence unfolding a narrative of the organization structure of our urban fabric through the dramatic play of spaces, motion, light and textures all at an exponential scale when experienced through a windscreen. The experience of this results in driving pleasure.

SPATIAL SEQUENCE/ PROCESSION

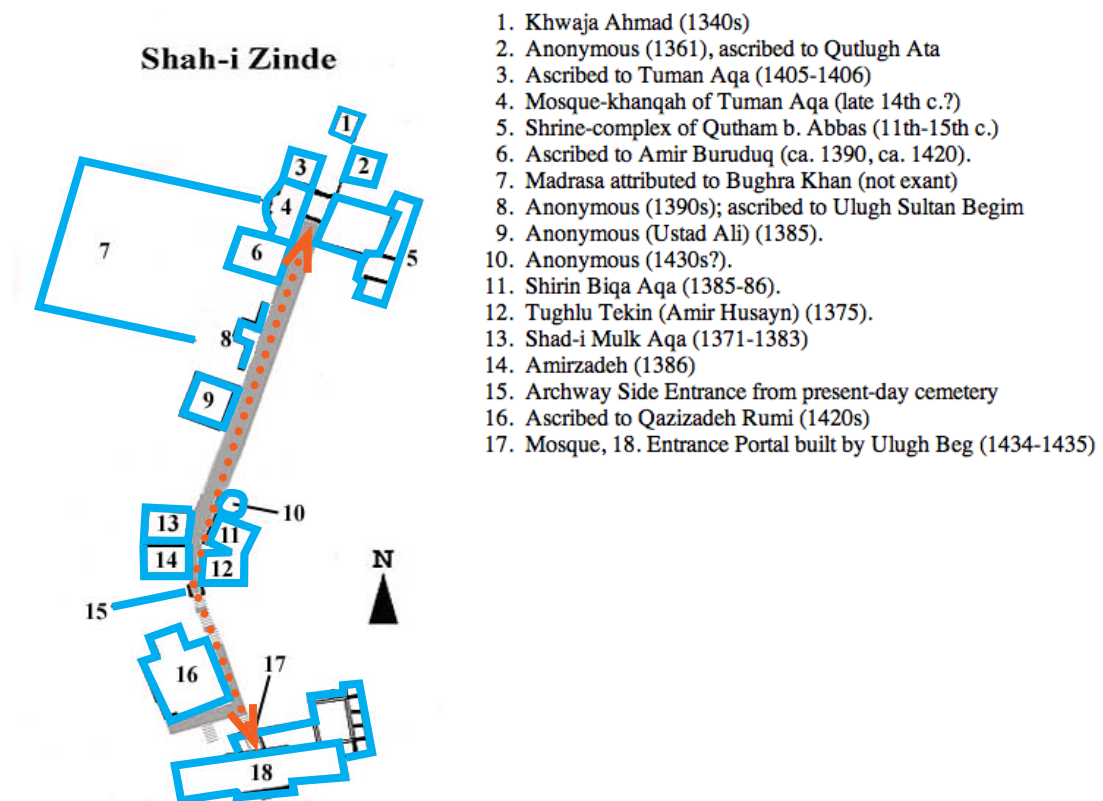
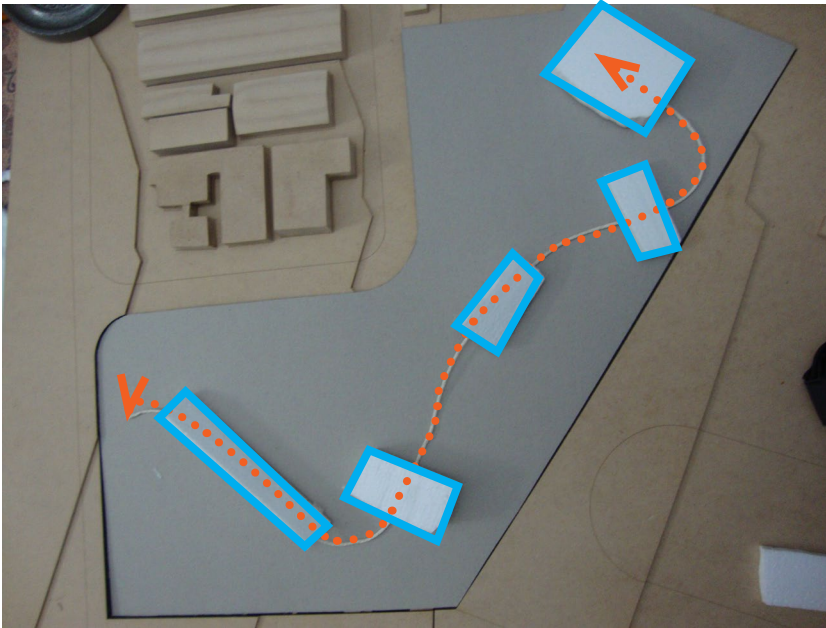
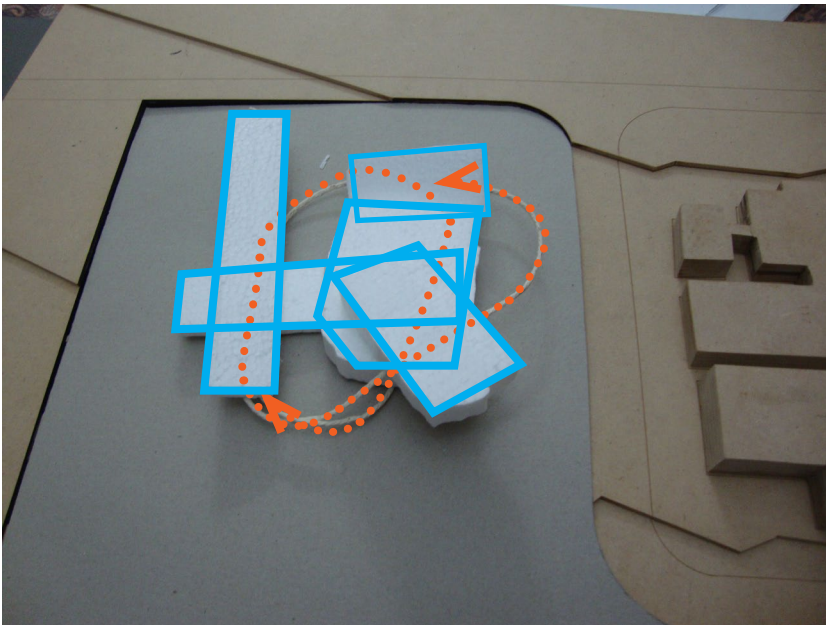


Figure 59. An image depicting a spatial layout plan of Shah-i Zinde

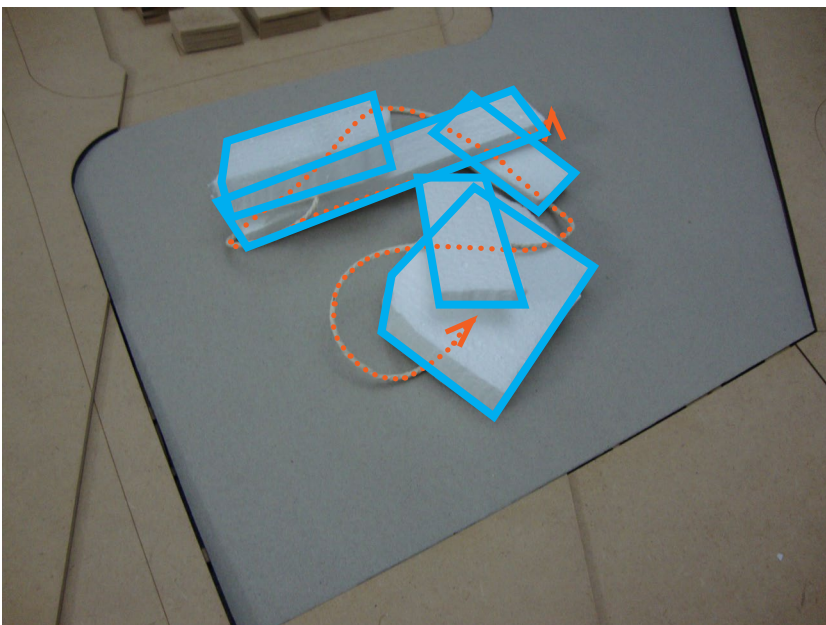
MASSING EXPERIMENTATIONS - OBJECTS IN MOTION



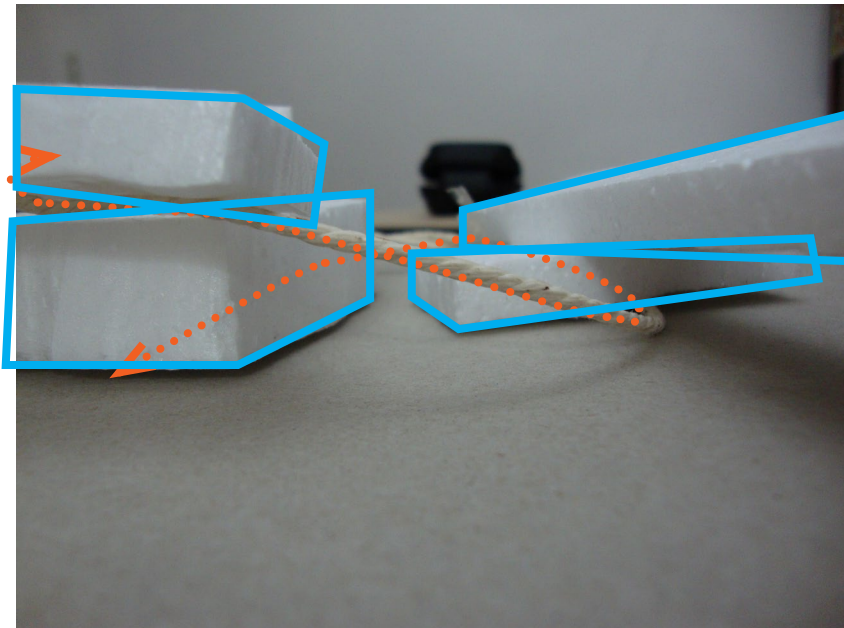
Path/ Narrative (street typology)



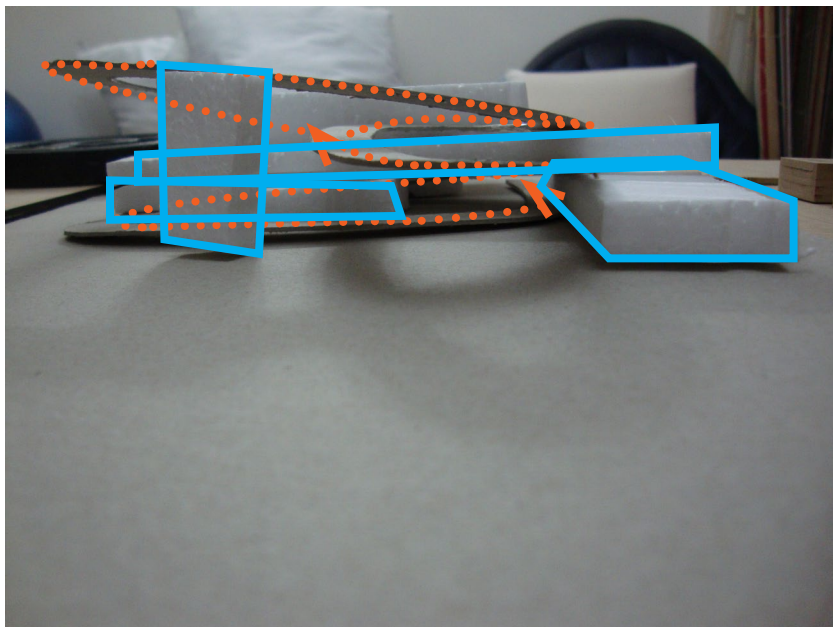
Taking the road for a drive



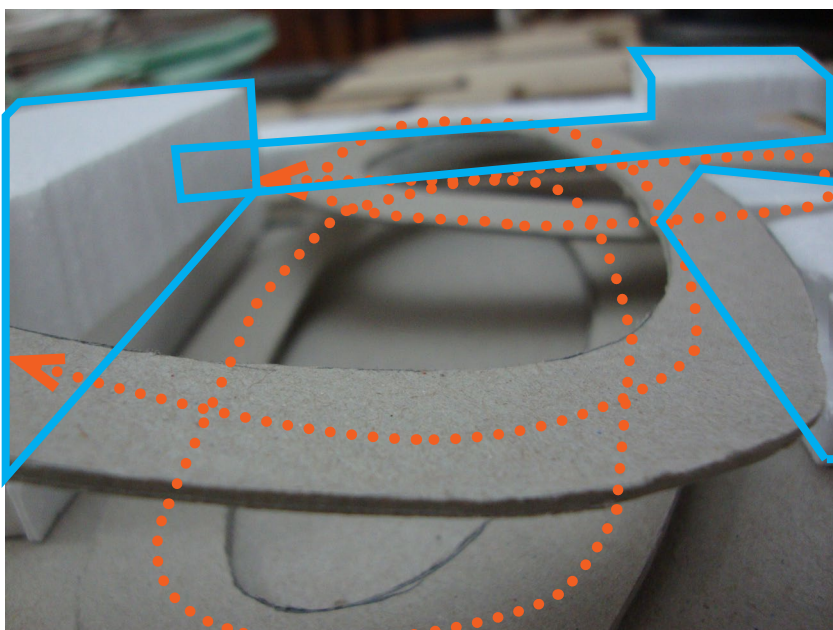
Condensing an entire street into one building



Fusion of programmes & spaces.



Curvilinear vs rectilinear



Architecture in motion

CHAPTER 08

8.1) *RIO CARNIVAL*

8.2) *VILLA SAVOYE*

8.3) *THE CENTRALIZED CORE*

PRECEDENT STUDIES

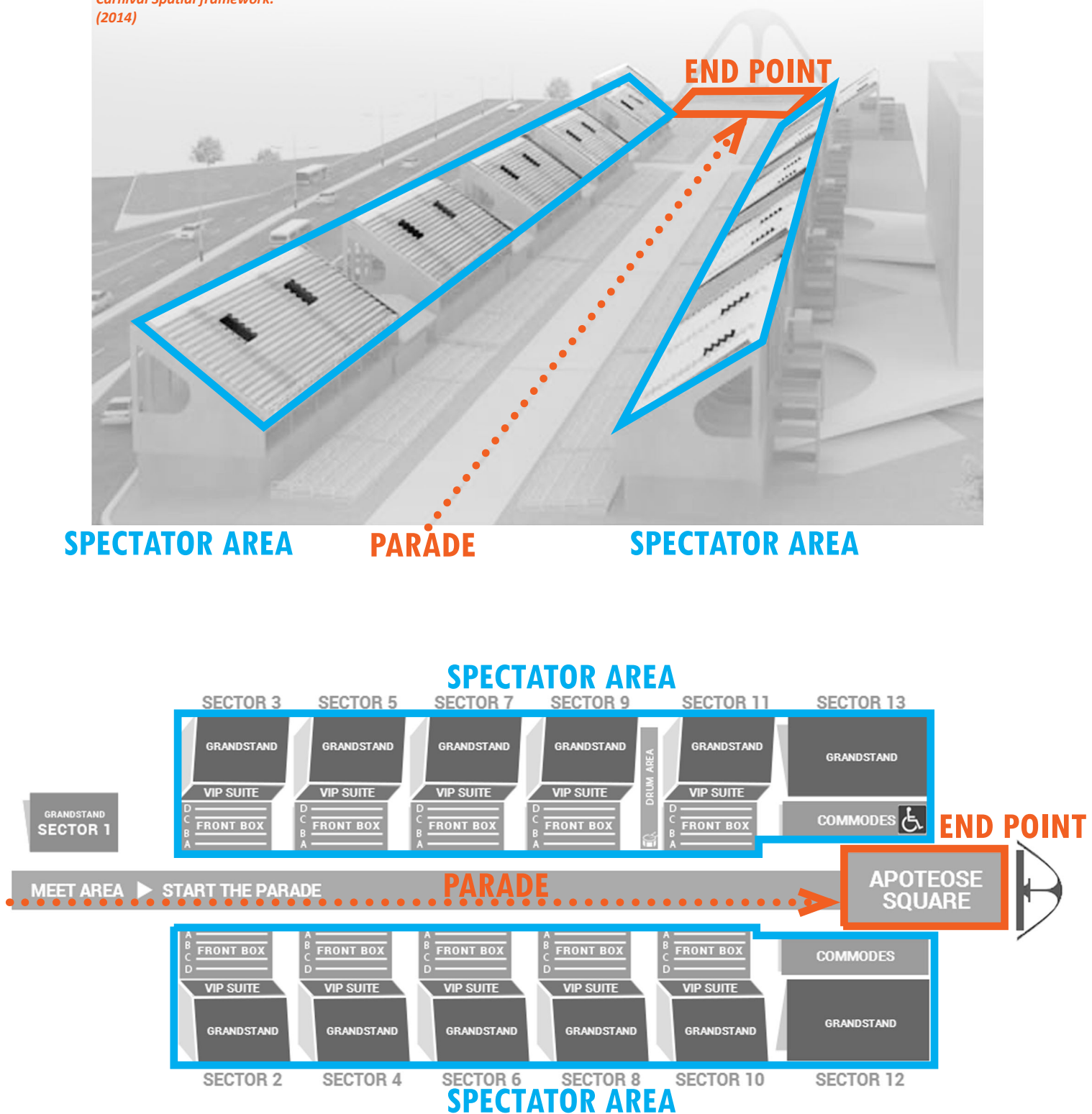
8.1) RIO CARNIVAL

As a precedent study, the Rio Carnival in Brazil is a globally renowned festival held before lent every year. According to wikipedia, it is considered the largest carnival in the world. Like the art of customised cars and the spectacle associated with it, the Rio parade is filled with revealers, floats and adornments from numerous samba schools. Parallel to the competitive environment found in automobile festivals such as drag racing, sound competitions, spinning competitions and “Show n Shine festivals”, one of the key purposes of the Rio carnival is for samba schools to compete with their sister samba-schools; this competition is the climax of the whole carnival festival in the city.

Even though the Rio carnival does not deal with automobiles per say, a lot of the principals of its successful planning can be extracted and applied to this intervention. Spatially, the parade proceeds down a straight half mile long road with spectator grand stands on either side of the street. By doing so, not only are spectators safe and have a good view of the show, but an order and some form of control is established catering to both the spectators and participants of the show.



Figure 60. Analysis of the Rio Carnival Spatial framework. (2014)



One of the main focal points of the carnival is the end point. The parade ends in the Apoteose square (Image below) which is framed with grand skeletal arches designed by Oscar Niemeyer in 1983. This square has multiple uses, hosting many large scale events within Rio today.

Ultimately, it is evident that the festival typology as a generic is dynamic and flexible. It has the power to incorporate its surrounding fabric such as streets, squares, buildings and parks to create a truly unique and authentic experience.

8.2) VILLA SAVOYE

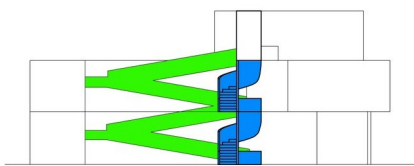
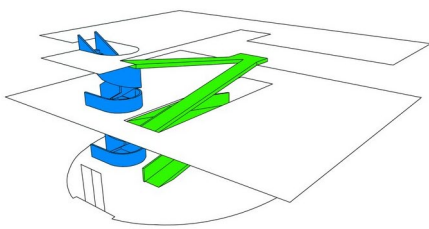
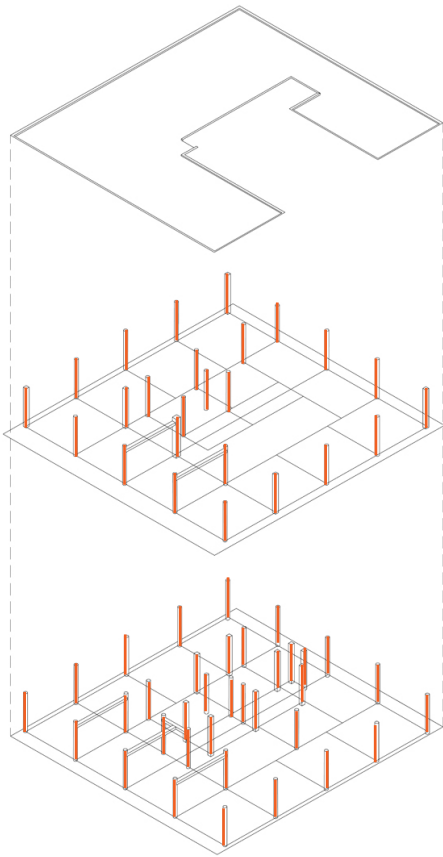
Villa Savoye was designed by Le Corbusier as a paradigm of the “machine as a home”. The movement of automobiles entering the interior of the house is the overall trigger for the concept of the building. The architectural language of the villa was inspired by airplanes, cars and ships. Even though the house was designed using architectural principles such as form, space, geometry and order, the ones which are of particular interest to this project are structure and circulation.



Figure 61. Image & analysis of Villa Savoye. (2014)

STRUCTURE

The primary support in the villa is the use of concrete columns used to raise the building off the ground and support the structure. The use of Pilotis throughout the building allows the design to have no load bearing walls. This creates an independent structural system allowing not only for the free placement of walls/ partitions but also the freedom of movement within the space.



CIRCULATION

There are 2 primary circulation zones within the building, namely the staircase and the ramp. According to Le Corbusier, the staircase separates one floor from the other while the ramp merges them together. The ramp in this case is one of the most important features of the building allowing people to experience the building through movement which creates a unique spatial experience as opposed to those felt when climbing stairs.

8.3) THE CENTRALIZED CORE

Traditionally, the core in buildings' are associated with functions and amenities which allow the building to service the needs of its occupants. The following pages analyse a series of building typologies in which the core is the primary design element and focal point.

ARENA - MATTHEW KNIGHT ARENA

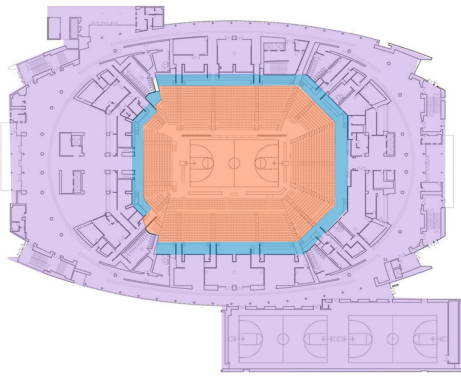


Figure 62. Analysis of the Matthew Knight arena. (2014)

The arena typology exists in both indoor and outdoor environments. The core (orange) in most cases is designed to be of importance and is thus centred and symmetrical with specific constraints to adhere to such as volume, proportions, finishes and sight lines to name a few.

CHURCH - WANAKA CATHOLIC CHURCH

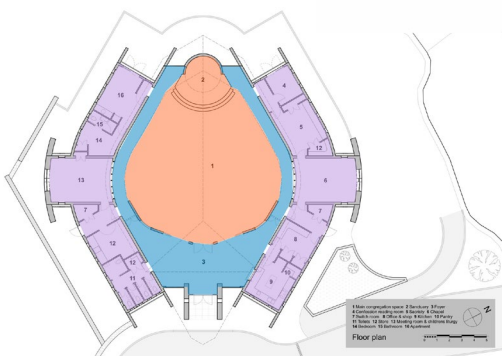


Figure 63. Analysis of the Wanaka Catholic Church. (2014)

The church/ religious building typology places a large amount of emphasis on the central core (orange). Elements such as symmetry, light, acoustics, volume and finish play a vital role in the core. The circulation (blue) placement also plays a significant role as the procession into and out of the building can take on ritualistic values. More so, the service spaces (purple) respect and emphasis the symmetry in the building form and geometry but differ in functional layout.

KEY

- **CENTRALIZED CORE (PRIMARY PROGRAMME)**
- **CIRCULATION**
- **SERVICES ON PERIPHERY (SECONDARY PROGRAMME)**

THEATRE - THE SOWETO THEATRE

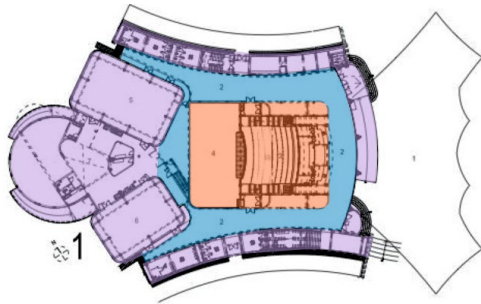


Figure 64. Analysis of the Soweto Theatre. (2014)

Similar to the arena typology, the theatre typology exists in both indoor and outdoor environments. With the building being pluralistic in programmes, it begins to take on similar principles to the church/ religious building typology where by the core (orange) is designed to be of importance and is thus centred and symmetrical with specific constraints to adhere to such as volume, acoustics and sight lines to name a few. More so, the service spaces (purple) can be either complimentary or free from the building footprint.

CELEBRATION SPACE - VENUE NIGHT CLUB

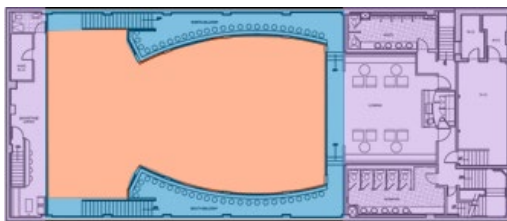


Figure 65. Analysis of the Venue Night club. (2014)

The night club / celebration space typology is designed to attract people to the free central core (orange) by creating atmosphere using volume, acoustics and lighting amongst others. Because the core has no symbolic meaning, it is often placed off centre to accommodate other spaces.

MARKET - KINGS MARKET



Figure 66. Analysis of the Kings Market. (2014)

The market typology exists in both indoor and outdoor environments. Either way, the primary design principles are based around the central core (orange) being the main focal point with a ring of circulation (blue) which acts as a threshold between the services along the periphery (purple) and the main core. Because the core has no symbolic meaning, it is often placed off centre to accommodate other spaces.

WAREHOUSE/ FACTORY - FABRIC WAREHOUSE

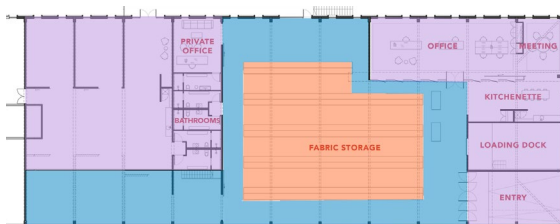


Figure 67. Analysis of The Fabric Warehouse. (2014)

The industrial building typology is made sustainable through the flexibility of its main volume. This allows it to host a large variety of functions from storage and production to exhibitions and sales at its central core (orange). The circulation network (blue) wrapping around this is just as vital to the functioning of the building as a medium of connecting the core, service spaces along the periphery (purple) and outside environment in a free flowing path. Because the core has no symbolic meaning, it is often placed off centre to accommodate other spaces.

CONCLUSION

In conclusion, it is evident that there are various building typologies that are designed around the principle of a central core. More so, these cores play with the idea of volumes to manipulate and maximise the flexibility of functional layout below. In most cases, the circulation often acts as a band which wraps between the services periphery and central core tying the building together to act as a unit.

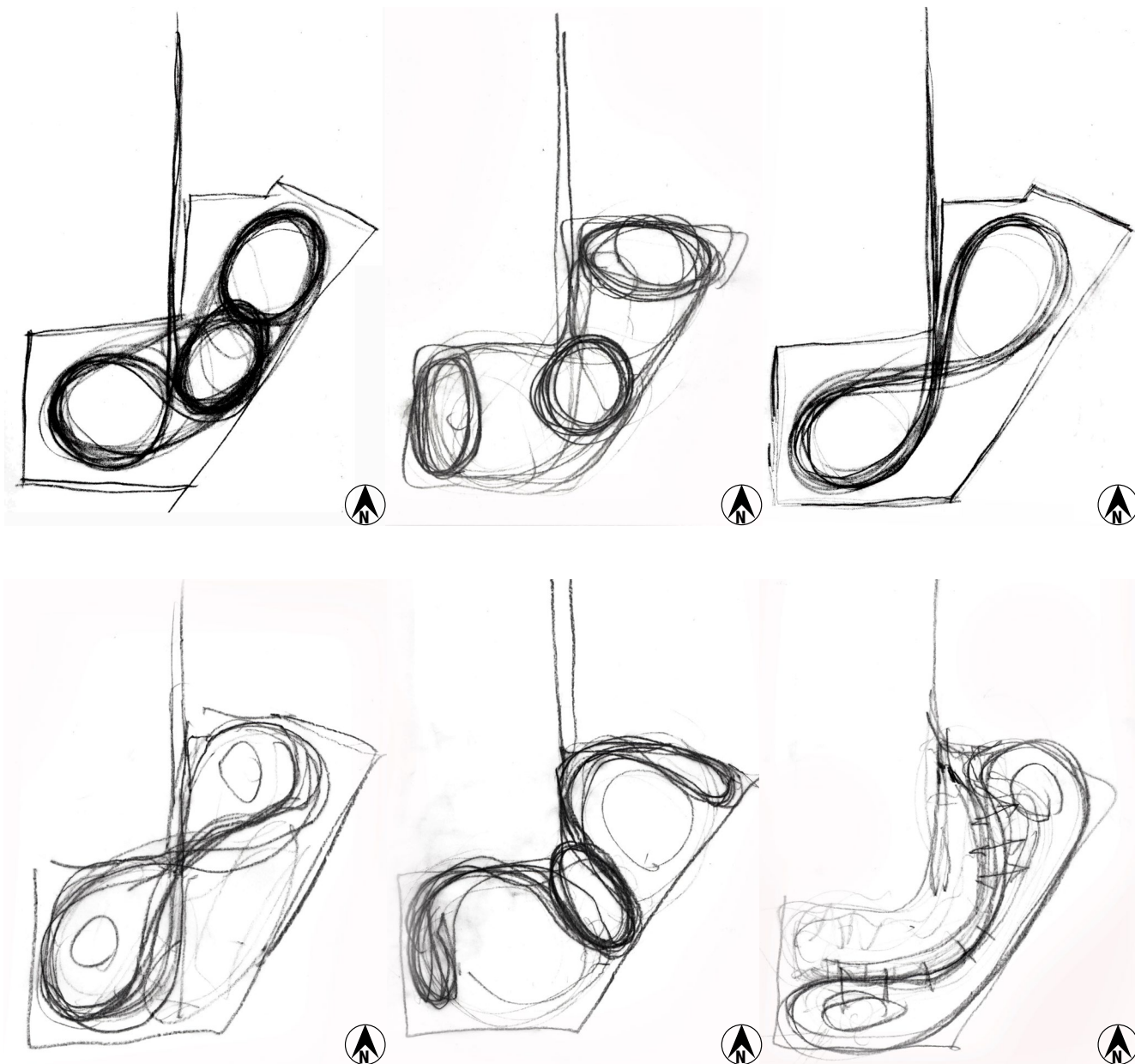
The 3 element which make up the building namely, the core, circulation and services are also flexible allowing the geometry to be a generator of the primary forms resulting in the rectilinear coinciding with the curvilinear. With the centralised core being held by a band of circulation and support programme, it often gains light and fresh air from the roofscape hence some epicentres are totally open exposing the core as a void or designing the roof to allow for these elements to filter into the space in a controlled manner.

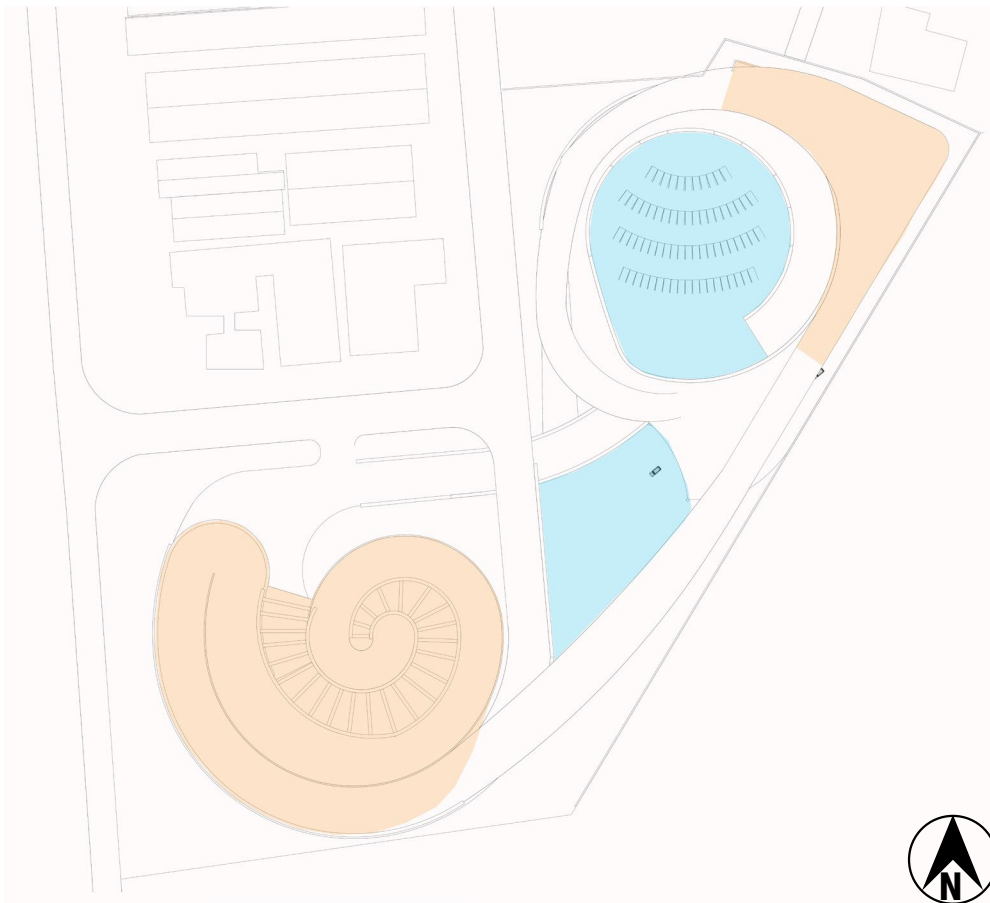
CHAPTER 09

9.1) EXPLORATION 1 (VORTEX BUILDING)
9.2) EXPLORATION 2 (EXPLODED SHED)

CONCEPT DEVELOPMENT

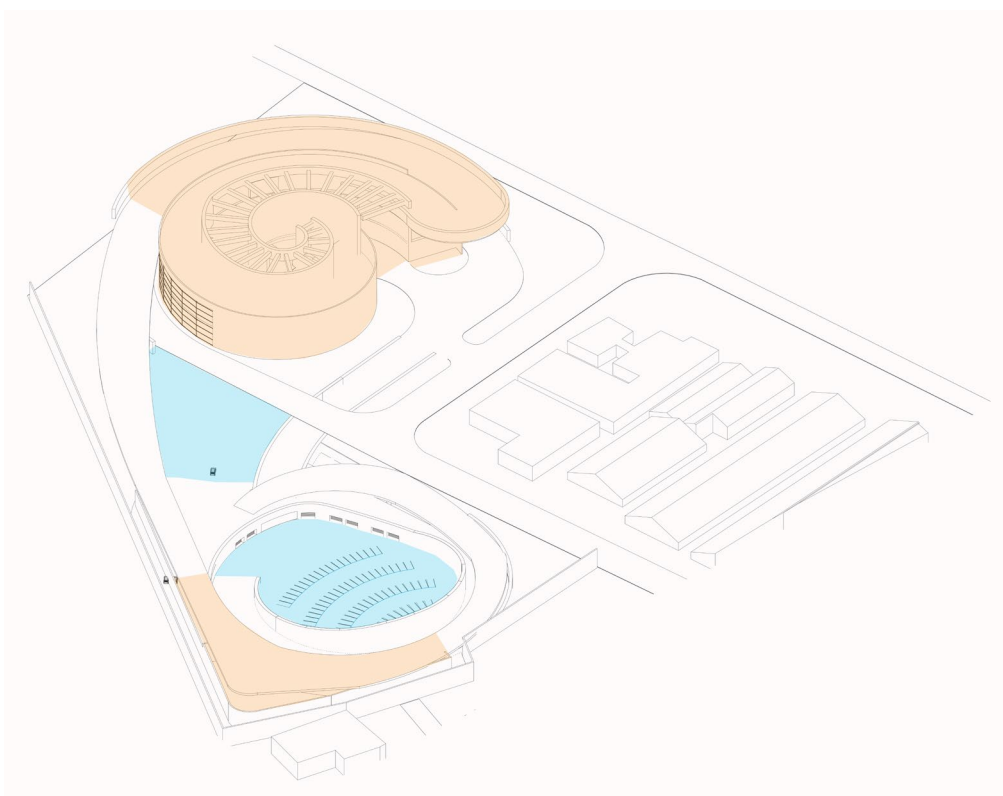
9.1) EXPLORATION 1 (VORTEX BUILDING)





Concept: Flow

The initial concept is attained from the design charrette which mapped the motion and various trajectories of a car which could be translated into both freedom of movement and path. These mappings were then fixed onto the site to analyse the flows which resulted in various moments and cores. From the mapping a form was extruded. This form was influence by path and consisted of building fabric in orange and activity space in blue.



9.2) EXPLORATION 2 (EXPLODED SHED)



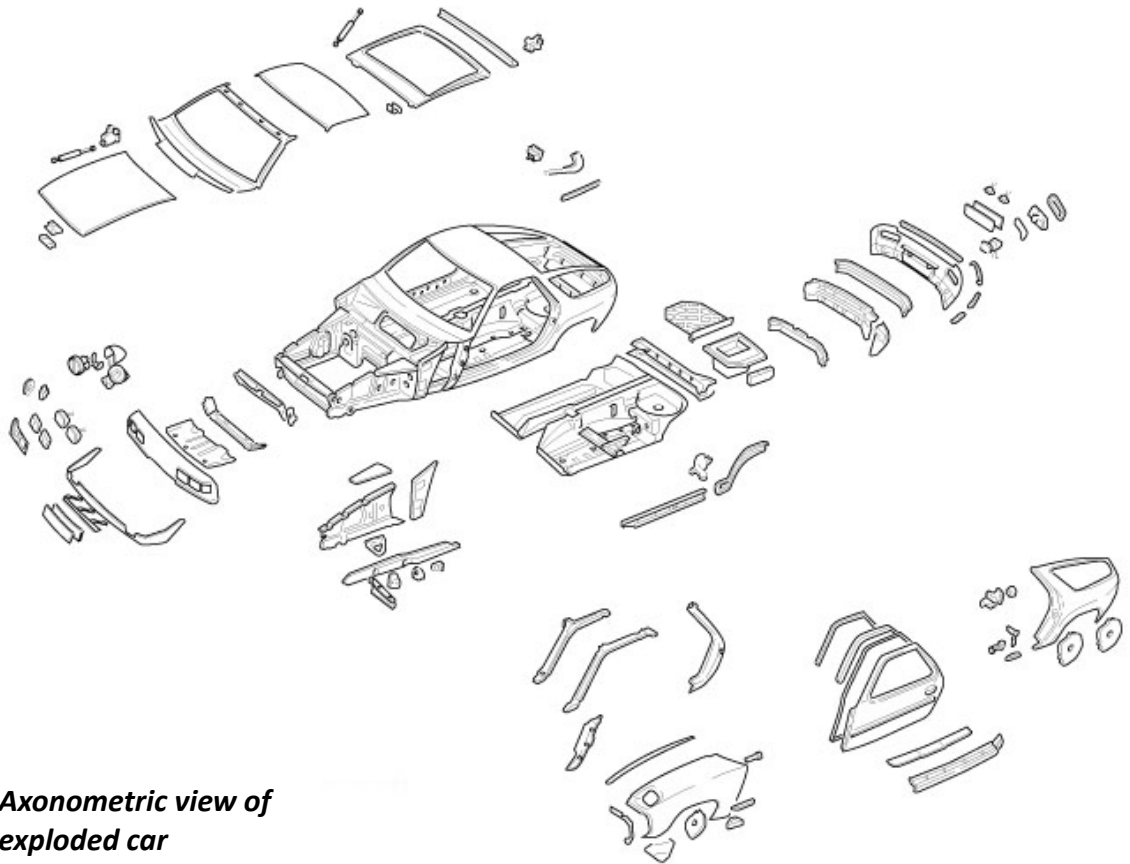
**Figure 68: “Spin box”
Decaying automobile.
(2014)**



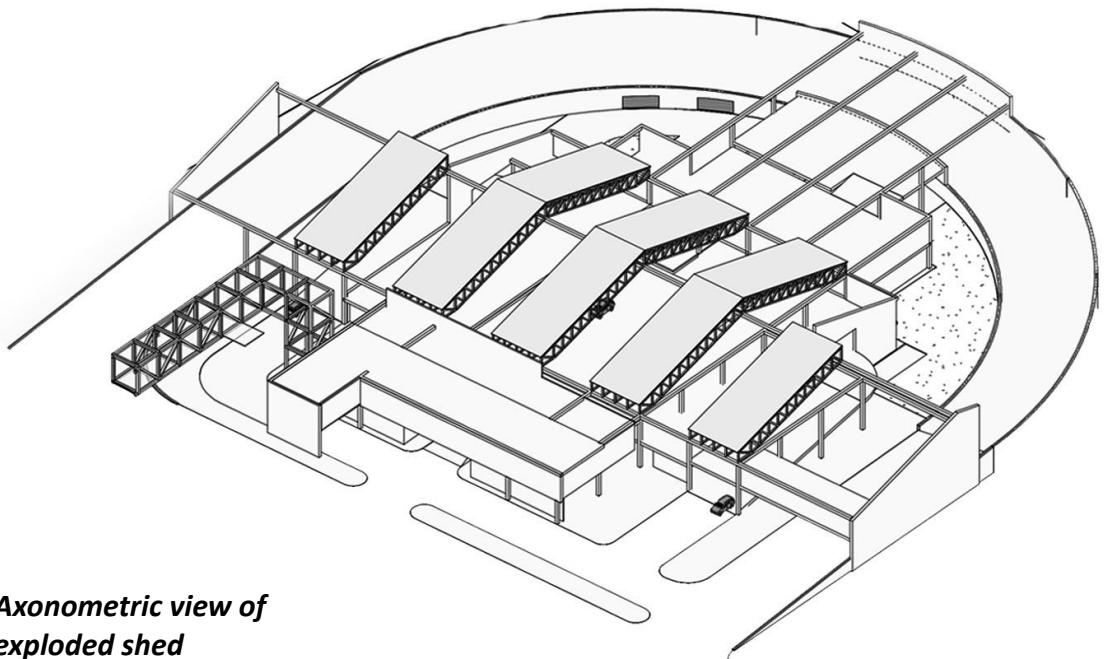
**Figure 69: Decaying
factory/ warehouse.
(2014)**



**Figure 70: Decaying
factory/ warehouse.
(2014)**

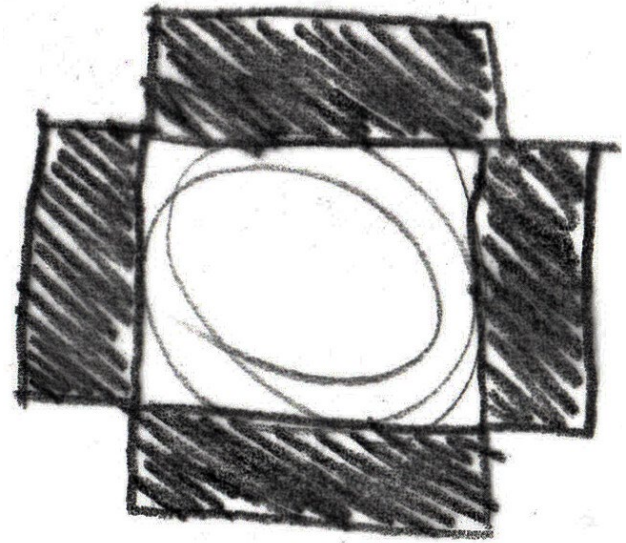
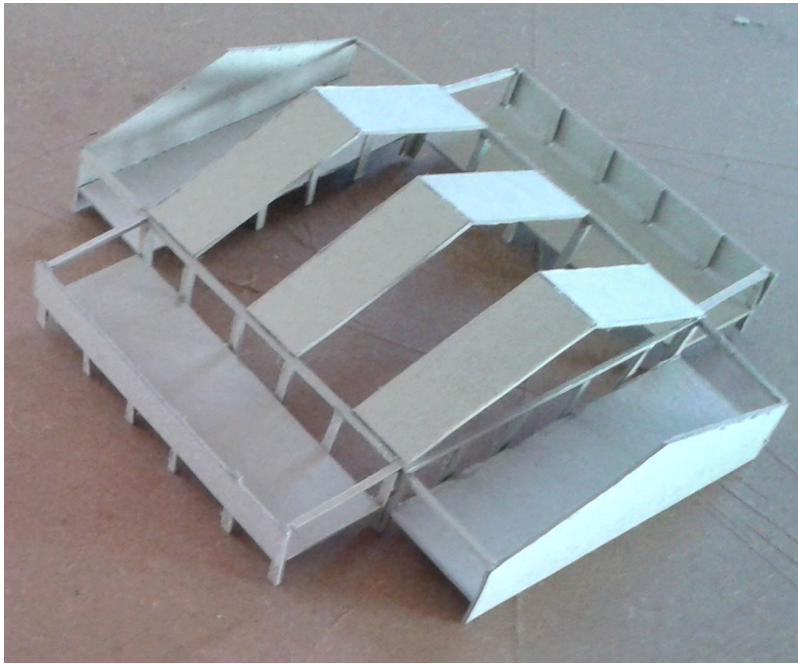


***Axonometric view of
exploded car***

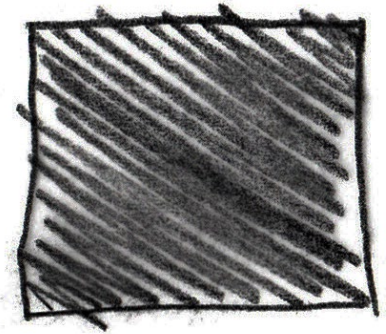
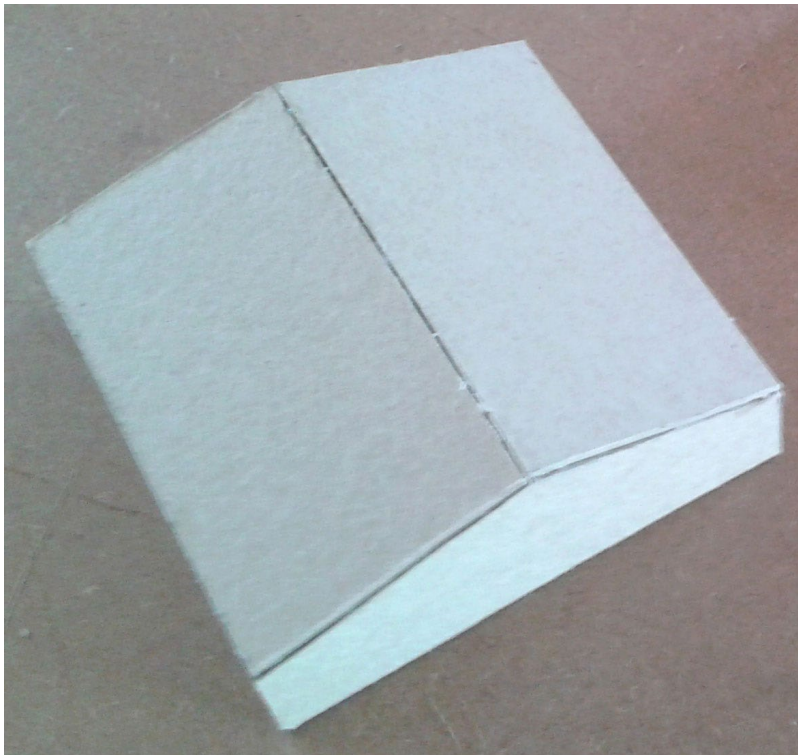


***Axonometric view of
exploded shed***

This exploration was inspired by the existing industrial fabric and the powerful attraction of the decaying shed and car. By seeing the deconstructed car as a metaphor for a shed, the building takes on a new identity and function.



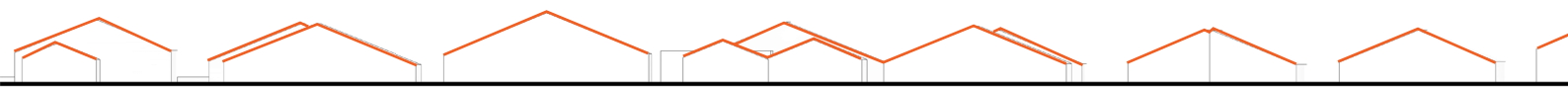
NEGATIVE SPACE

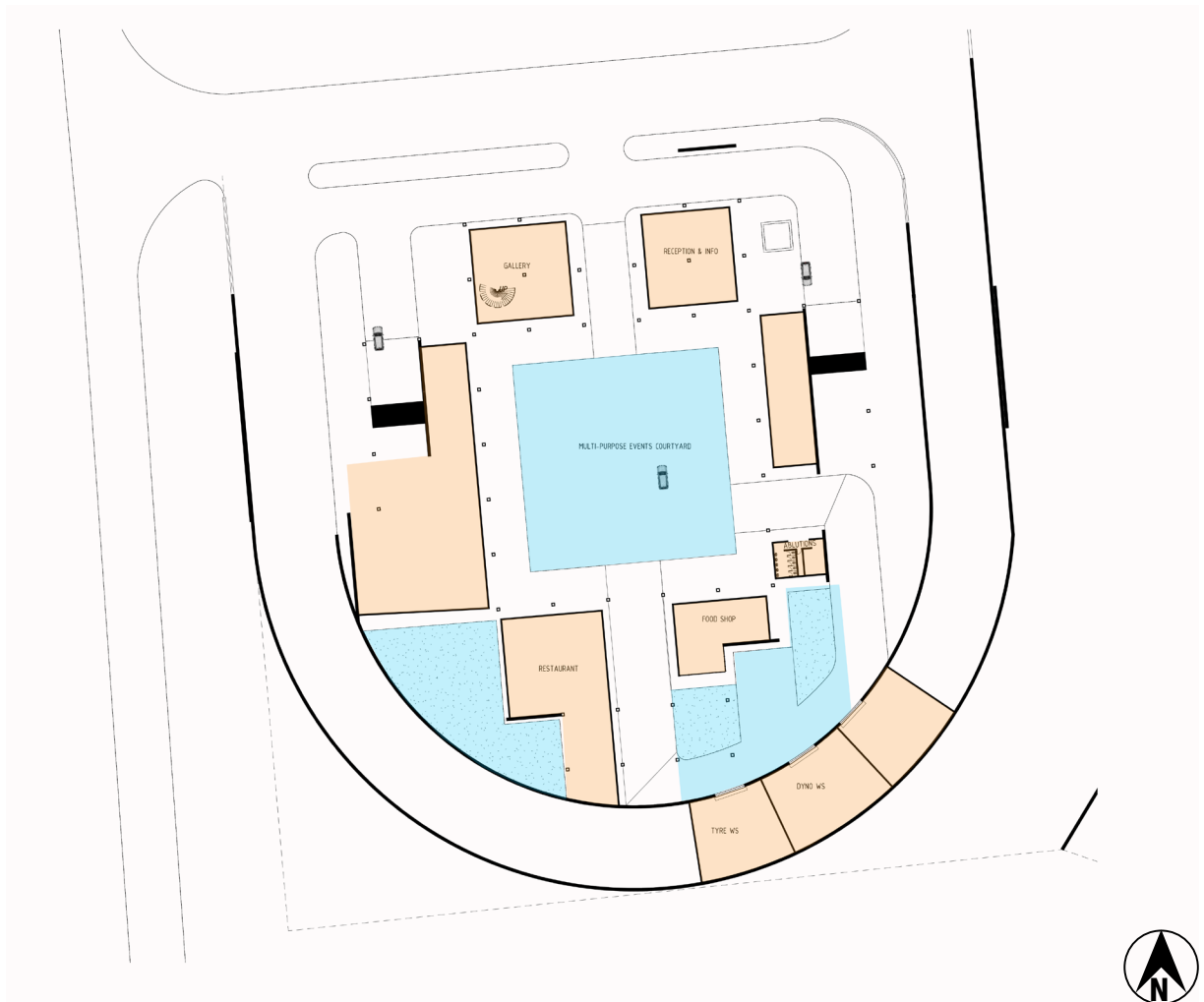


POSITIVE SPACE

Images above: Conceptual models exploring the possibilities a shed presents.

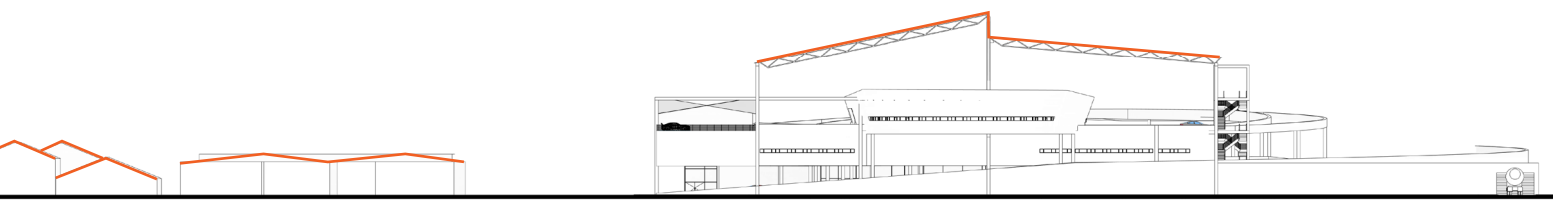
Image below: Mapping the street in section (Exploring the rhythm of the fabric)





PLAN LIBRE

Adopting similar principles, the traditional shed typology forming the architectural language of the surrounding fabric has been exploded to explore and analyse the possibilities which present themselves. This has ultimately lead to the traditional shed typology transforming where by the positive space becomes the negative. Plan libre which looks at freedom of movement. The orange shows building and the blue shows activity space.



CHAPTER

10

10.1) URBAN FRAMEWORK PRINCIPLES

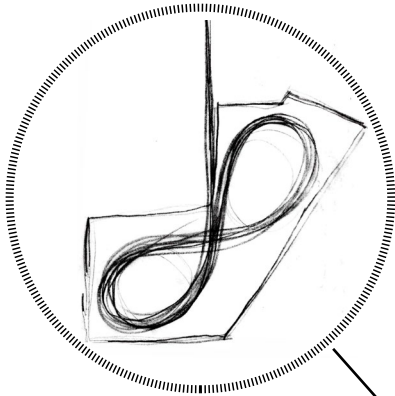
10.2) URBAN FRAMEWORK DESIGN AND SCENARIOS

10.3) BUILDING PRINCIPALS

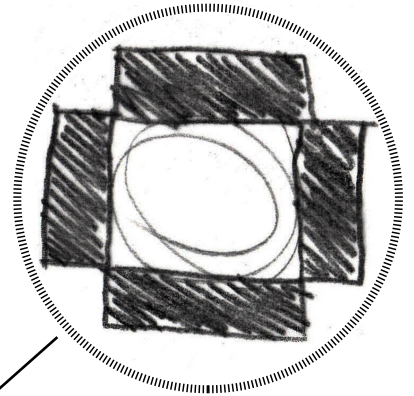
10.4) BUILDING DESIGN AND SCENARIOS

DETAILED DESIGN

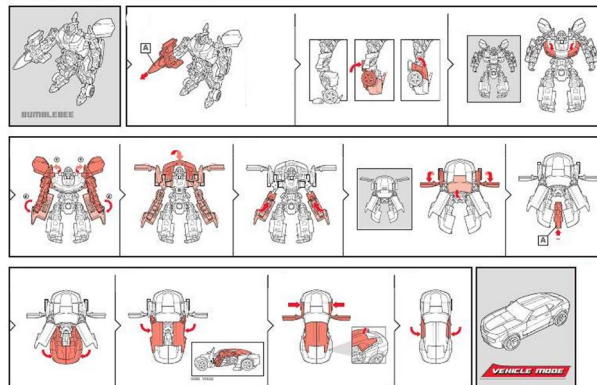




Exploration 1



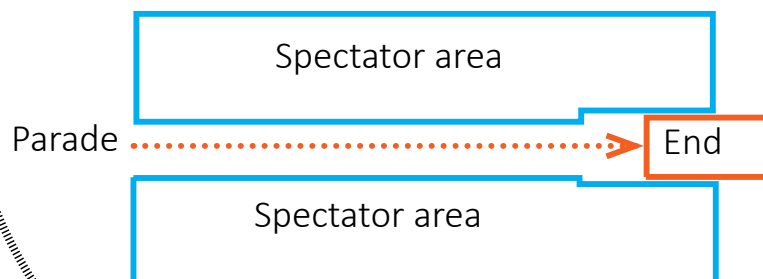
Exploration 2

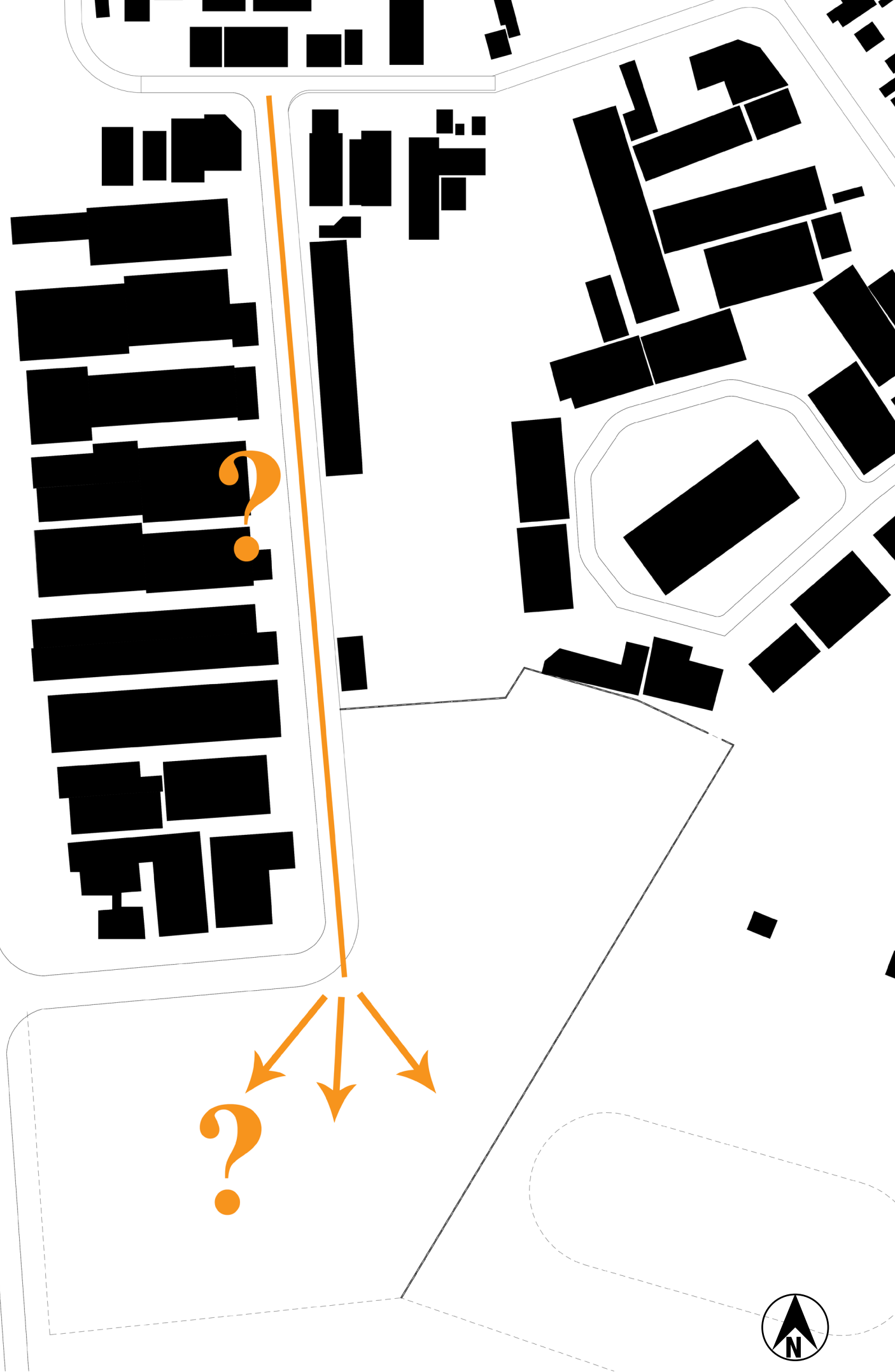


BUILDING

INTERVENTION

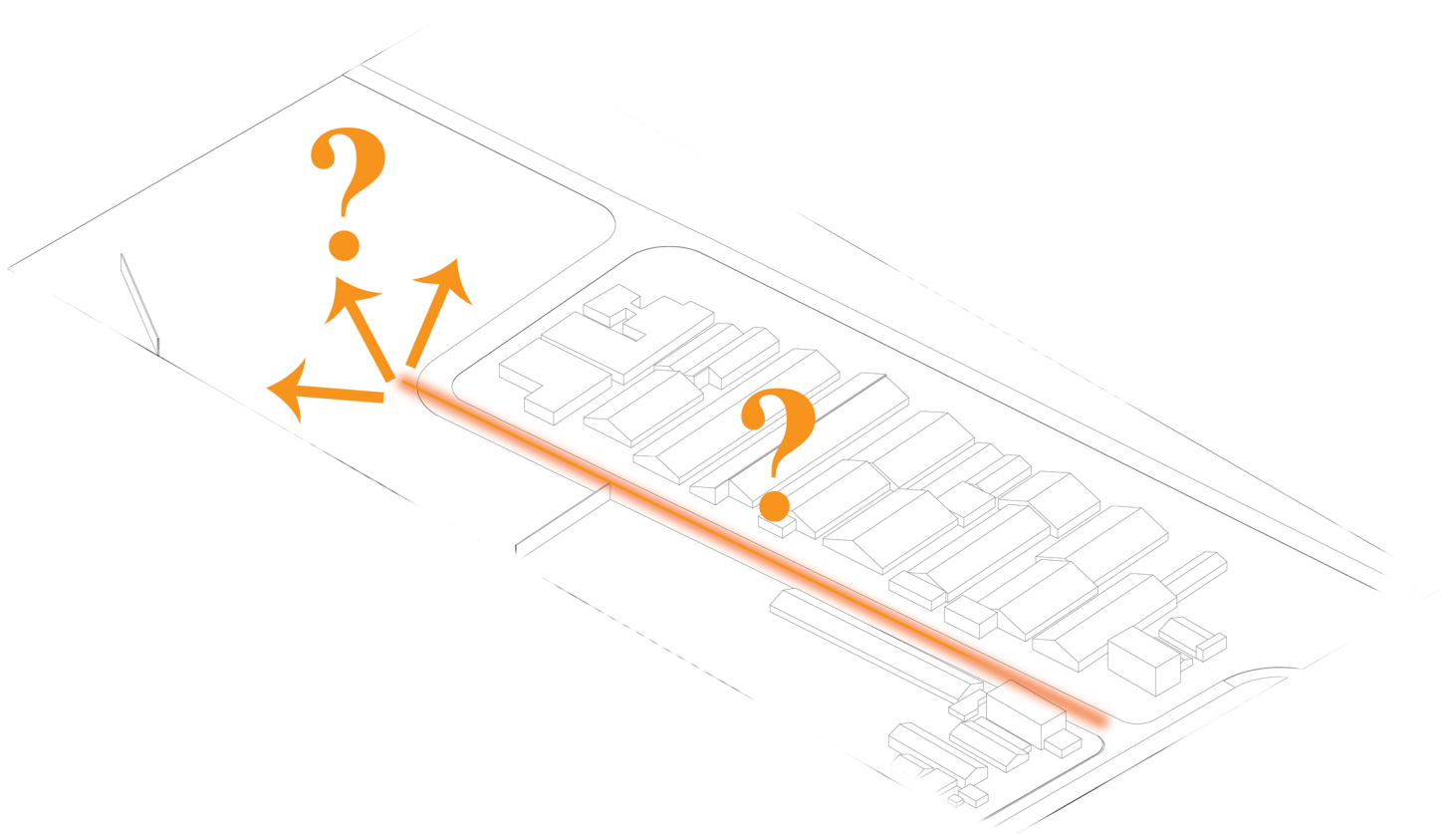
URBAN FRAMEWORK





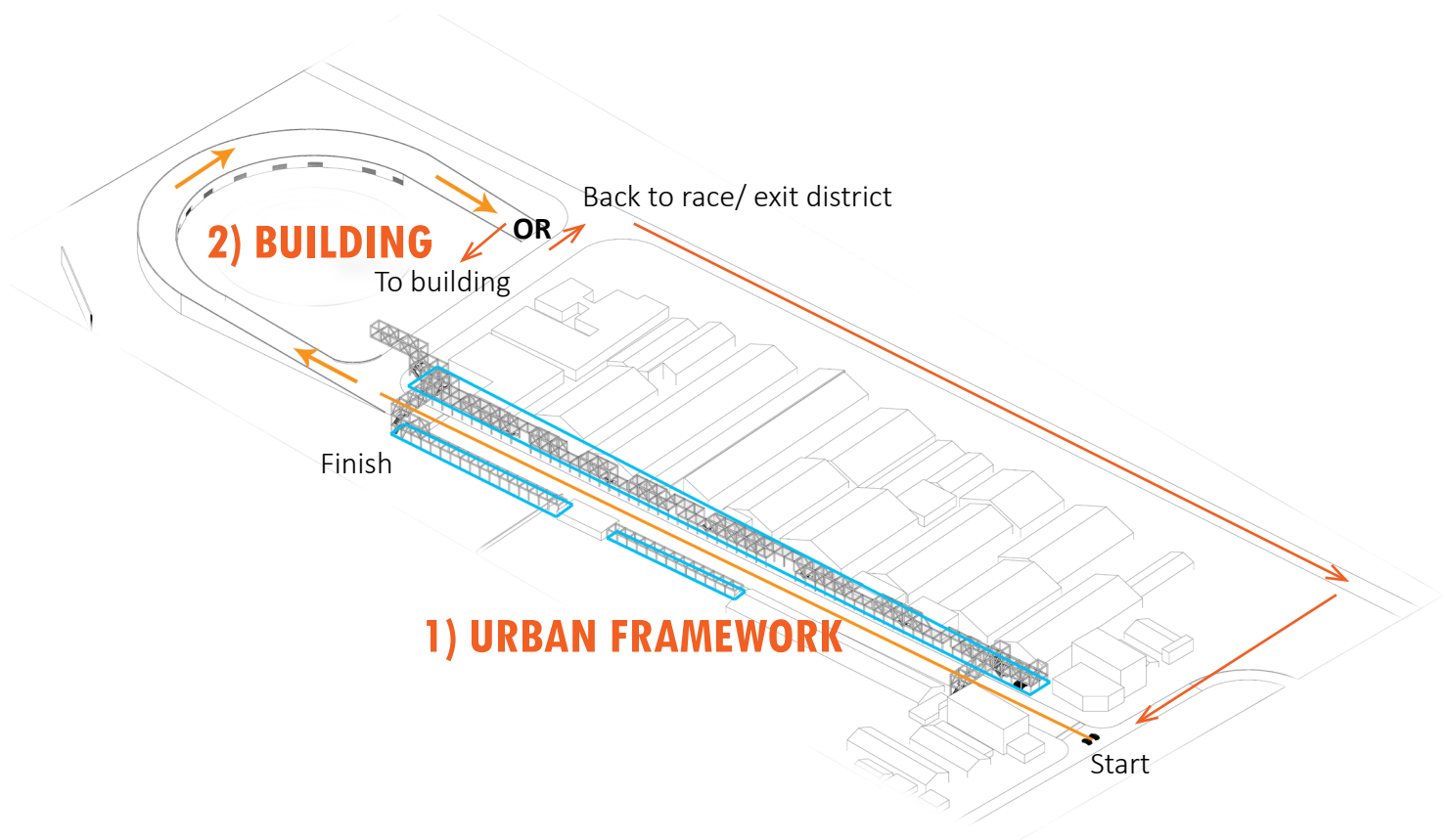
URBAN FRAMEWORK

10.1) URBAN FRAMEWORK PRINCIPLES



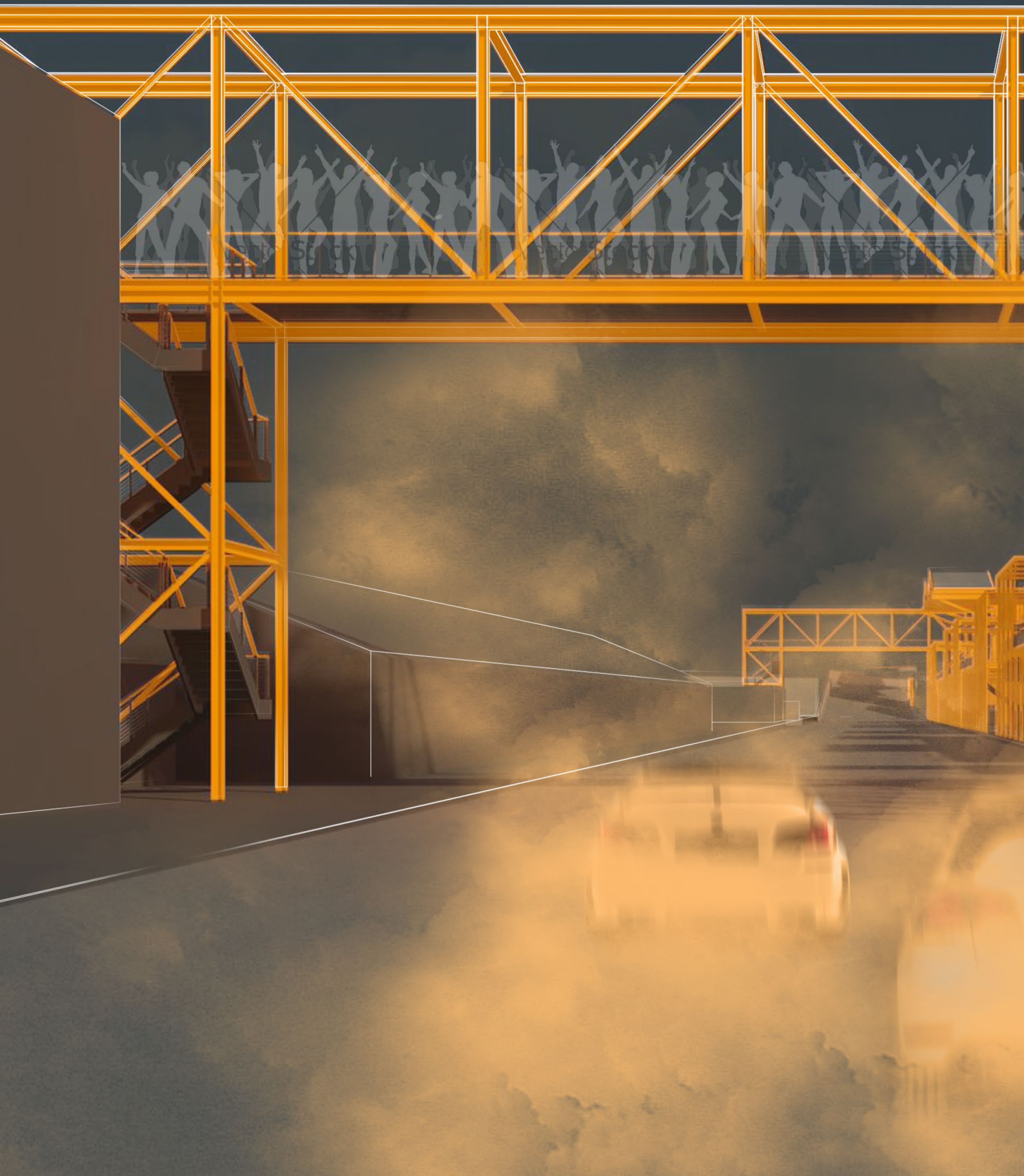


Parallel to super heroes and automobiles, the spatial fabric of the street takes on a dual identity and function. Ultimately, the intervention takes on 2 interlaced schemes, 1) an urban framework and 2) a building. By day (during working hours), it functions as the current industry would with a network of production, sales, manufacturing and repairs of various foods, paints and car parts amongst others. By night, (after formal working hours) the spatial fabric begins to transform into an informal hedonistic “motor-tainment” utopia and creates a secondary network of events, activities and social gatherings. As a result, the intervention caters for both the existing industria and the informal “motor-tainment” festivals within a 24 hour cycle. This pluralistic intervention aims to challenge the designs of traditional industrial buildings and break the spatial boundaries industrial spaces are synonymous with.

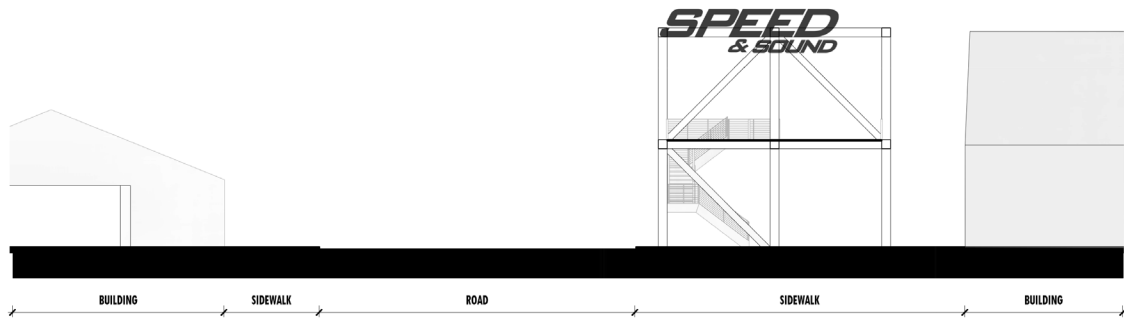
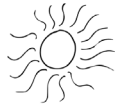
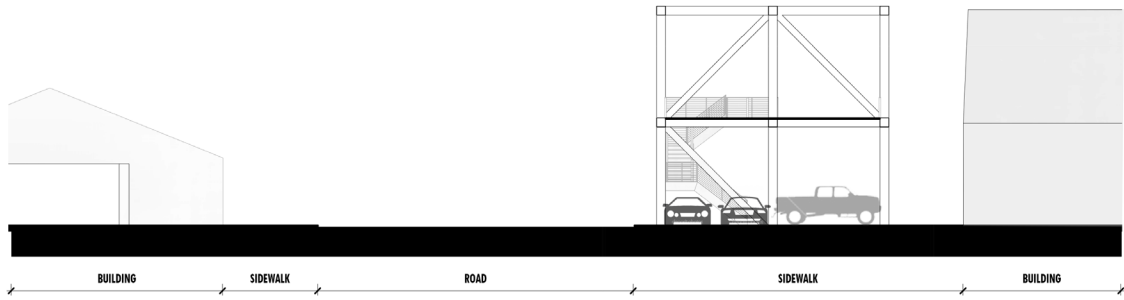


10.2) URBAN FRAMEWORK DESIGN & SCENARIOS

Atmospheric render of street arena







DAY SCENARIOS

PARKING STRUCTURE

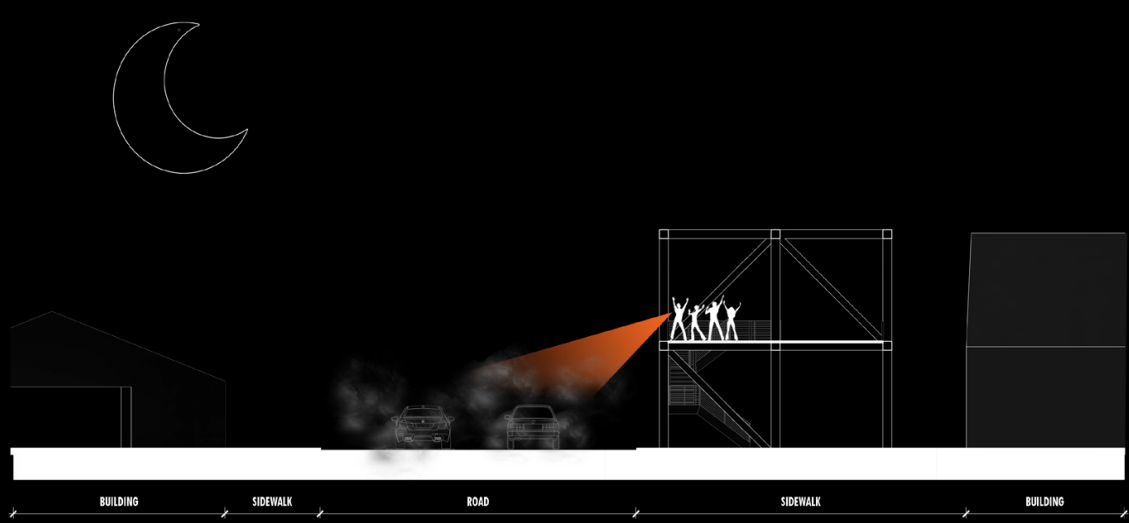
The lattice structure in this scenario can be transformed into a parking structure for the protection of automobiles of both the staff and patrons of the factories/ retail outlets.

SIGNAGE STRUCTURE

The lattice structure in this scenario can be transformed into a signage structure (billboard) for both the sponsors and existing factories and warehouses to market themselves.

INFORMAL TRADERS STRUCTURE

The lattice structure in this scenario can be transformed into a informal trading platform allowing micro businesses to work in harmony with the large scaled factories and warehouse.



NIGHT SCENARIOS

VIEWING STRUCTURE

The lattice structure in this scenario can be transformed into an elevated viewing platform to the street arena when drag racing takes place at night. This allows for safety and better views to the spectator.

THRESHOLD/ WALL STRUCTURE

The lattice structure in this scenario can be transformed into an elevated viewing platform to the street arena when drag racing takes place at night. This allows for safety and better views to the spectator.

LIGHTING STRUCTURE

The lattice structure in this scenario can be transformed into a lighting structure allowing adequate lighting to the street arena when drag racing takes place at night. This allows for better views for both drivers the spectator.

FINAL BUILDING

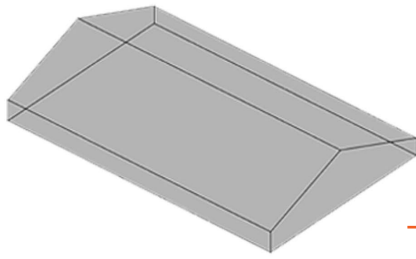
10.3) BUILDING PRINCIPLES



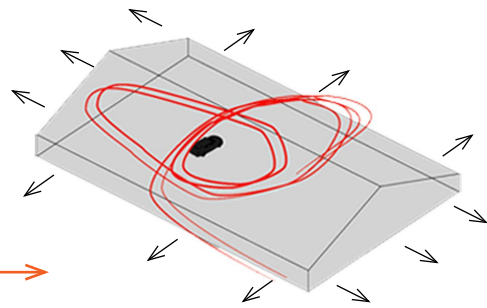
Figure 71. Image showing the various stages of transformation of a transformer car.(2014)

Transformer car

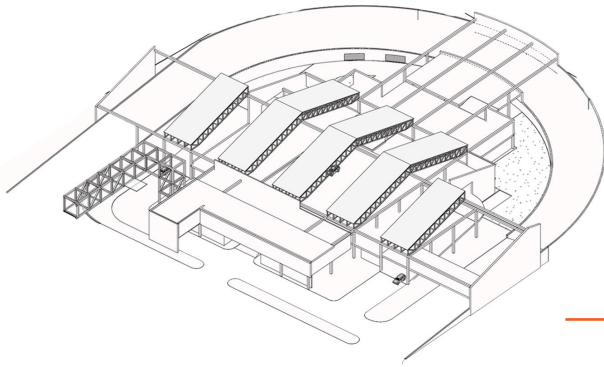
The final concept for the building looks at the car from a different perspective, that of a super hero/ mythical creature. In the movie series “Transformers” the standard car explodes and transforms itself to take on a new function and identity. Parallel to this, most modern day car enthusiast sees their own car in a similar light.



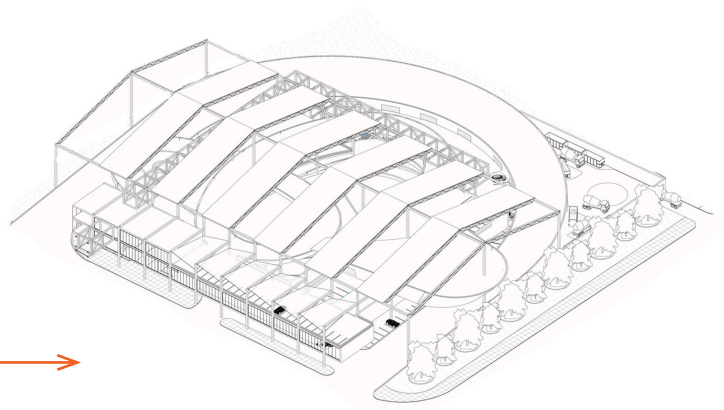
It begins with a standard traditional banal shed.



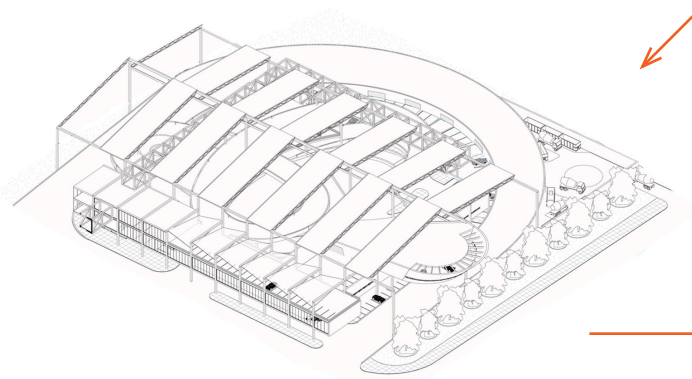
When along comes a customised car which invades the shed and begins to drift inside it creating juxtaposing rectilinear and curvilinear geometries



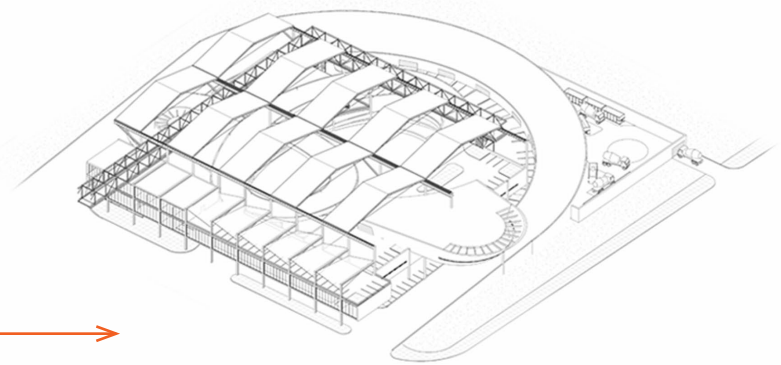
As a result, the shed transforms and unpacks itself along the edges.



In plan, the positive space becomes negative space and a centralised core is created.



The traditional shed roof then fractures itself



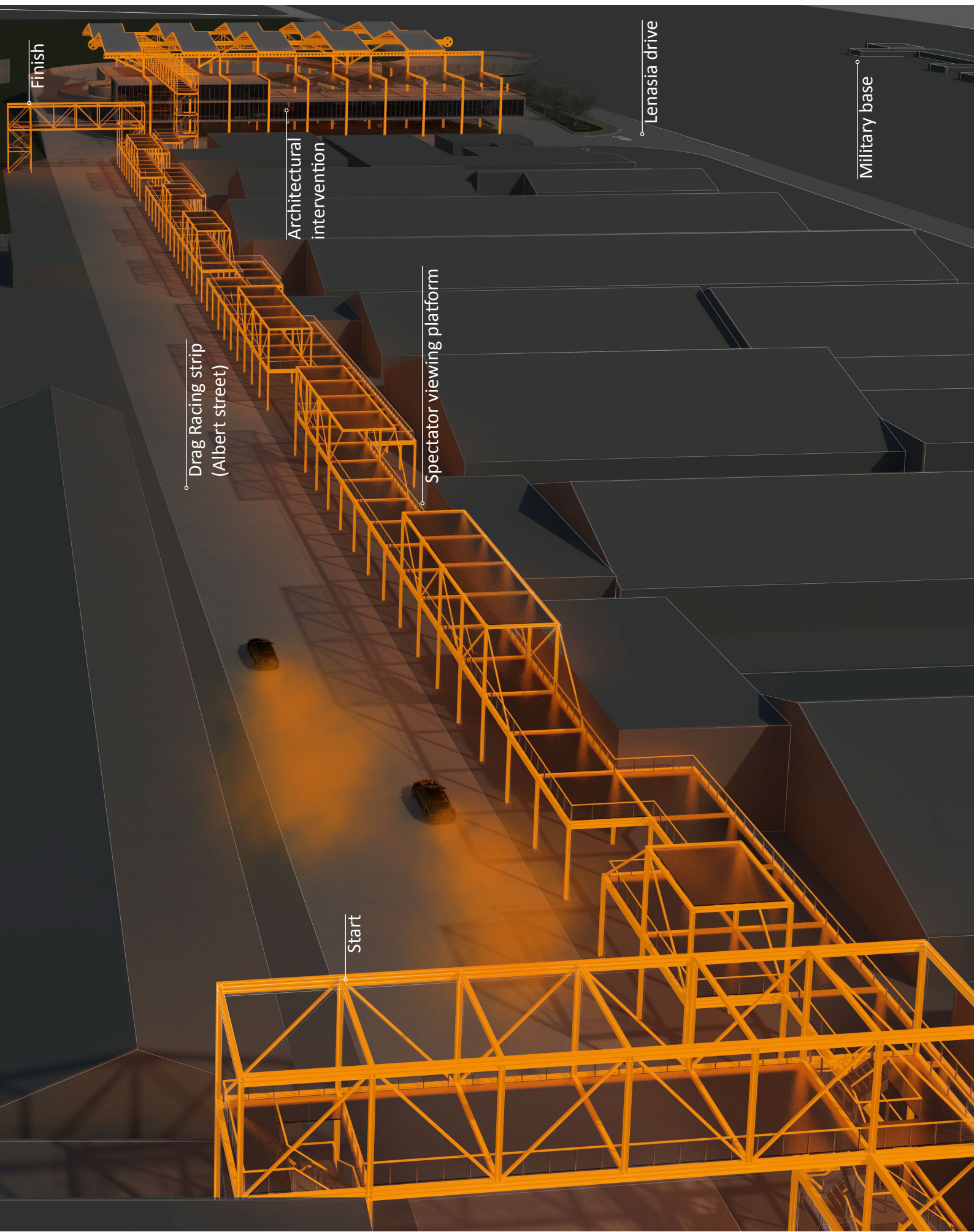
Allowing the shed to transform and take on a new avatar by creating wings

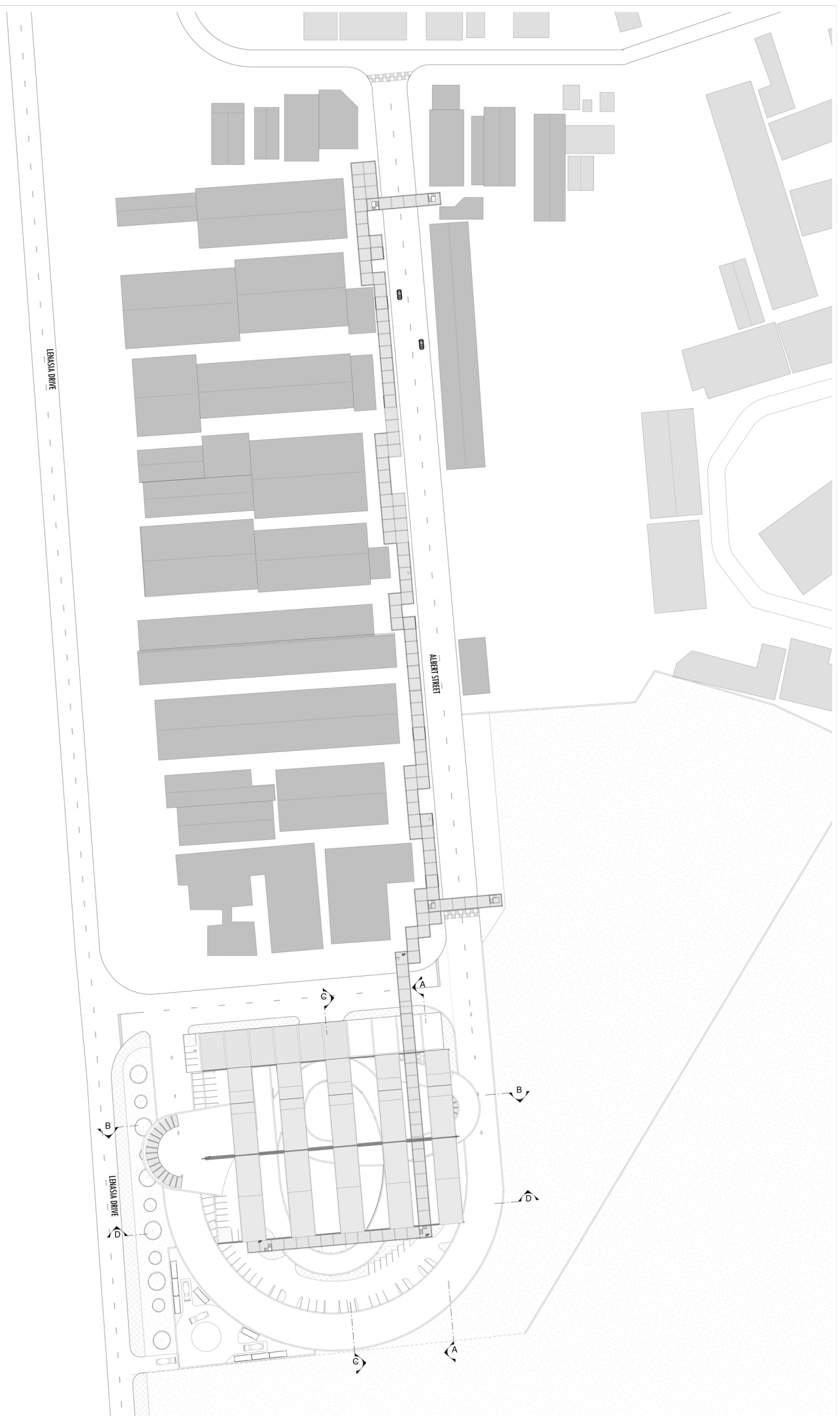
Concept: Transformer Shed

Adopting similar principles, the traditional shed typology forming the architectural language of the surrounding fabric has been analysed above by exploding the shed to explore and critique the possibilities which present themselves. This has ultimately lead to the traditional shed typology transforming where the positive space becomes the negative to take on a new function and identity.

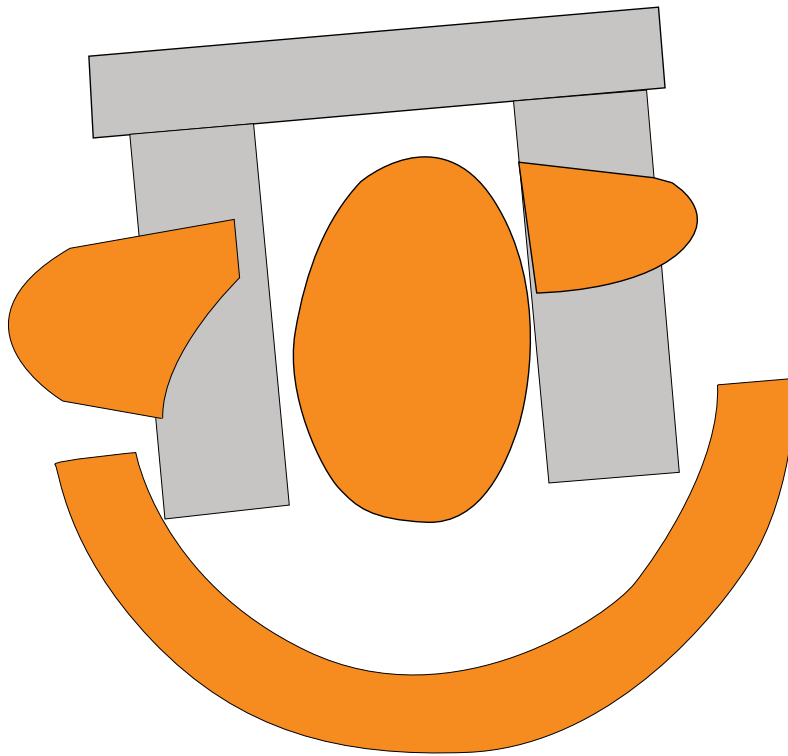
10.4) BUILDING DESIGN

ATMOSPHERIC BIRDS EYE-VIEW OF INTERVENTION FROM ALBERT STREET

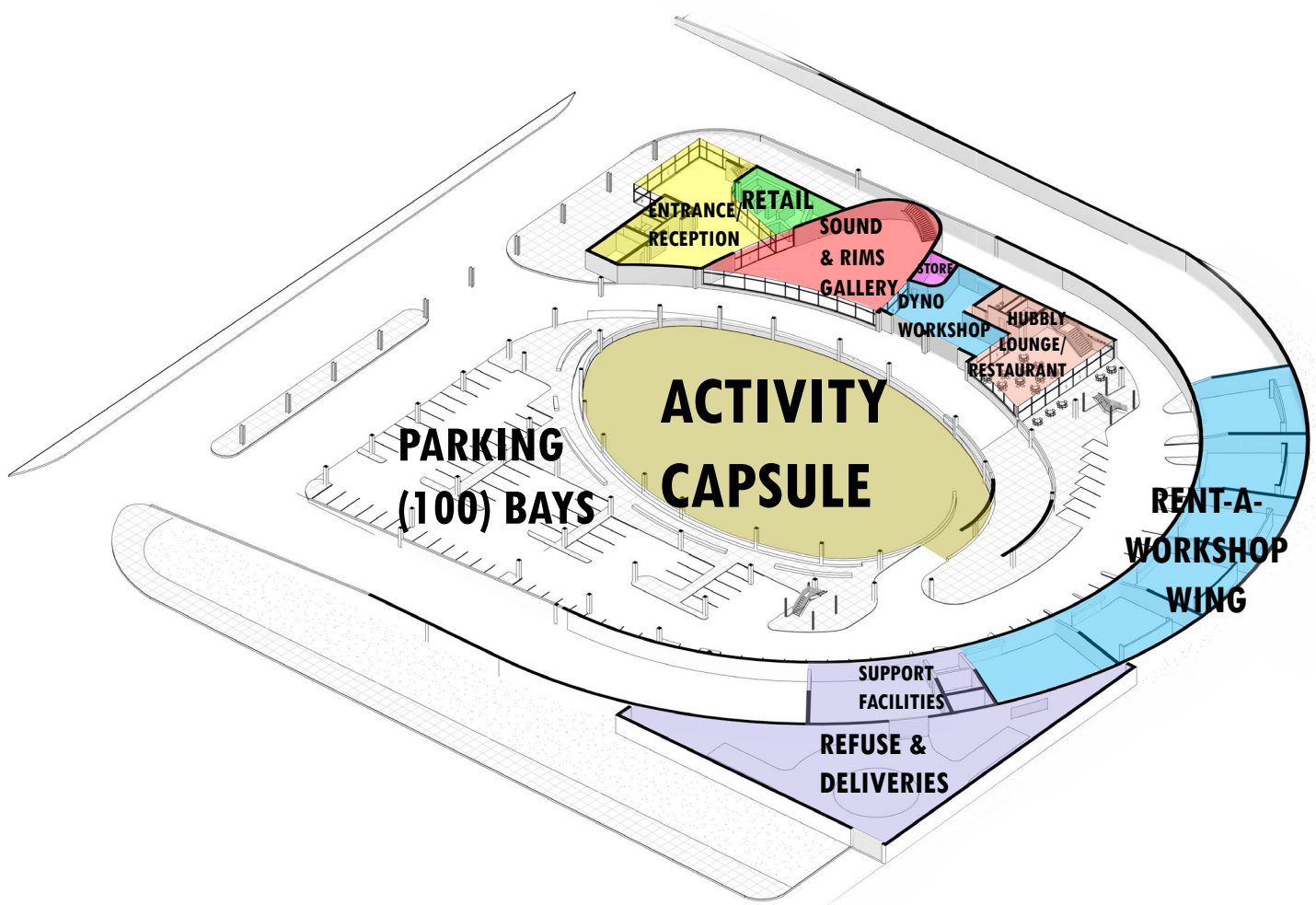


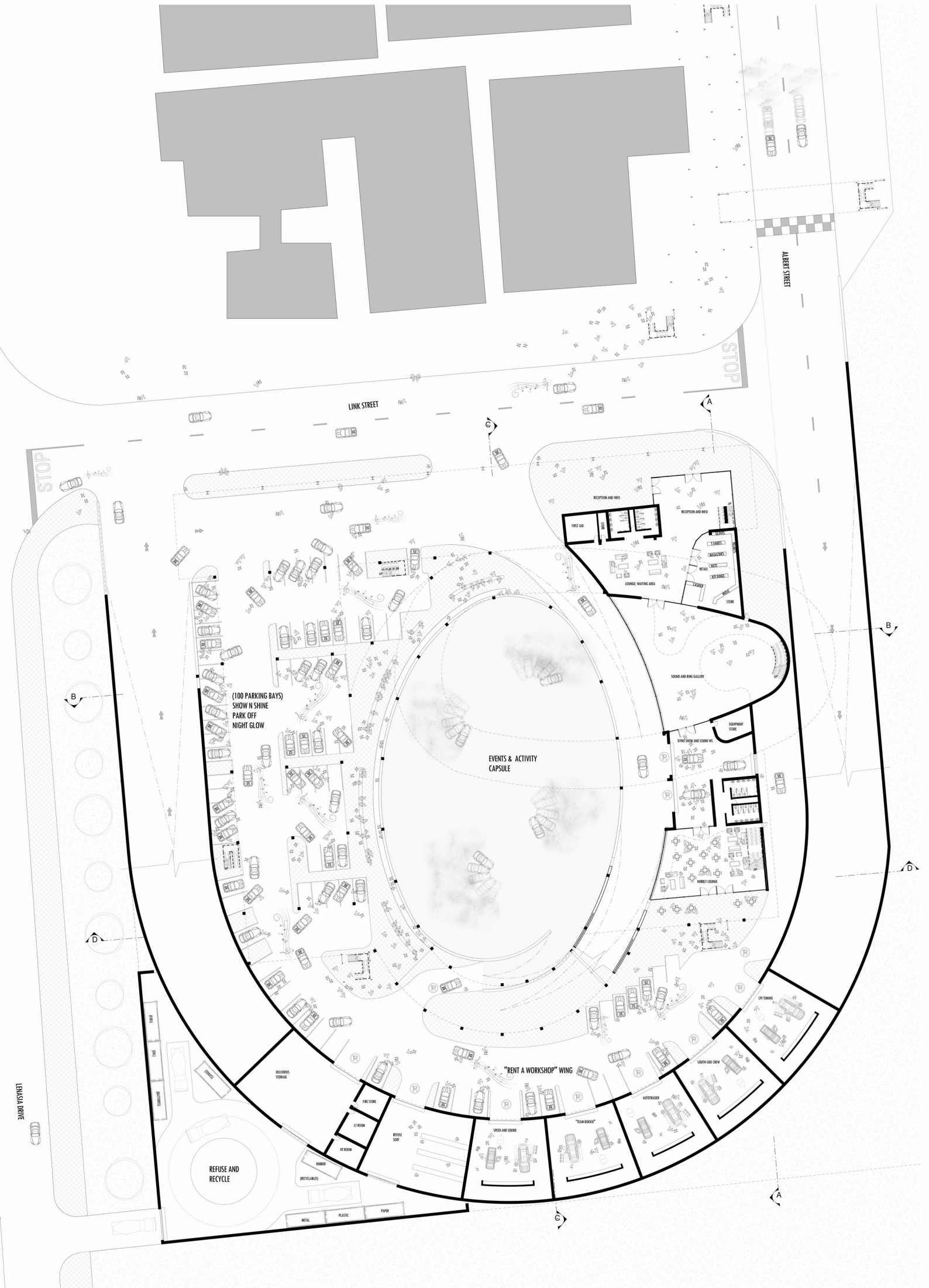


GROUND FLOOR PLAN

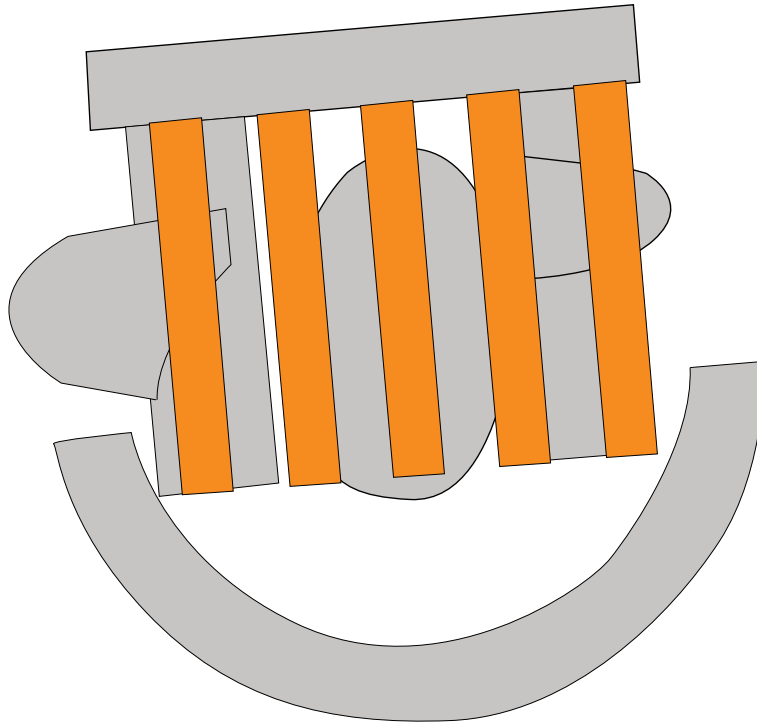


FORMS/ GEOMETRIES

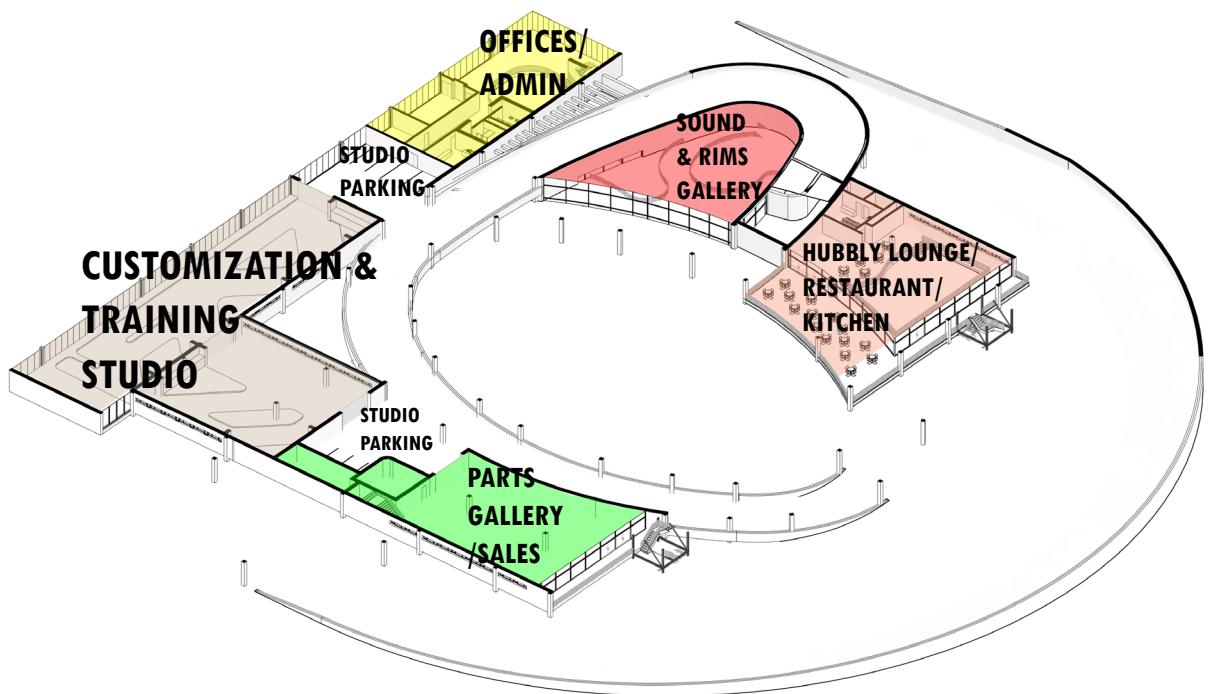


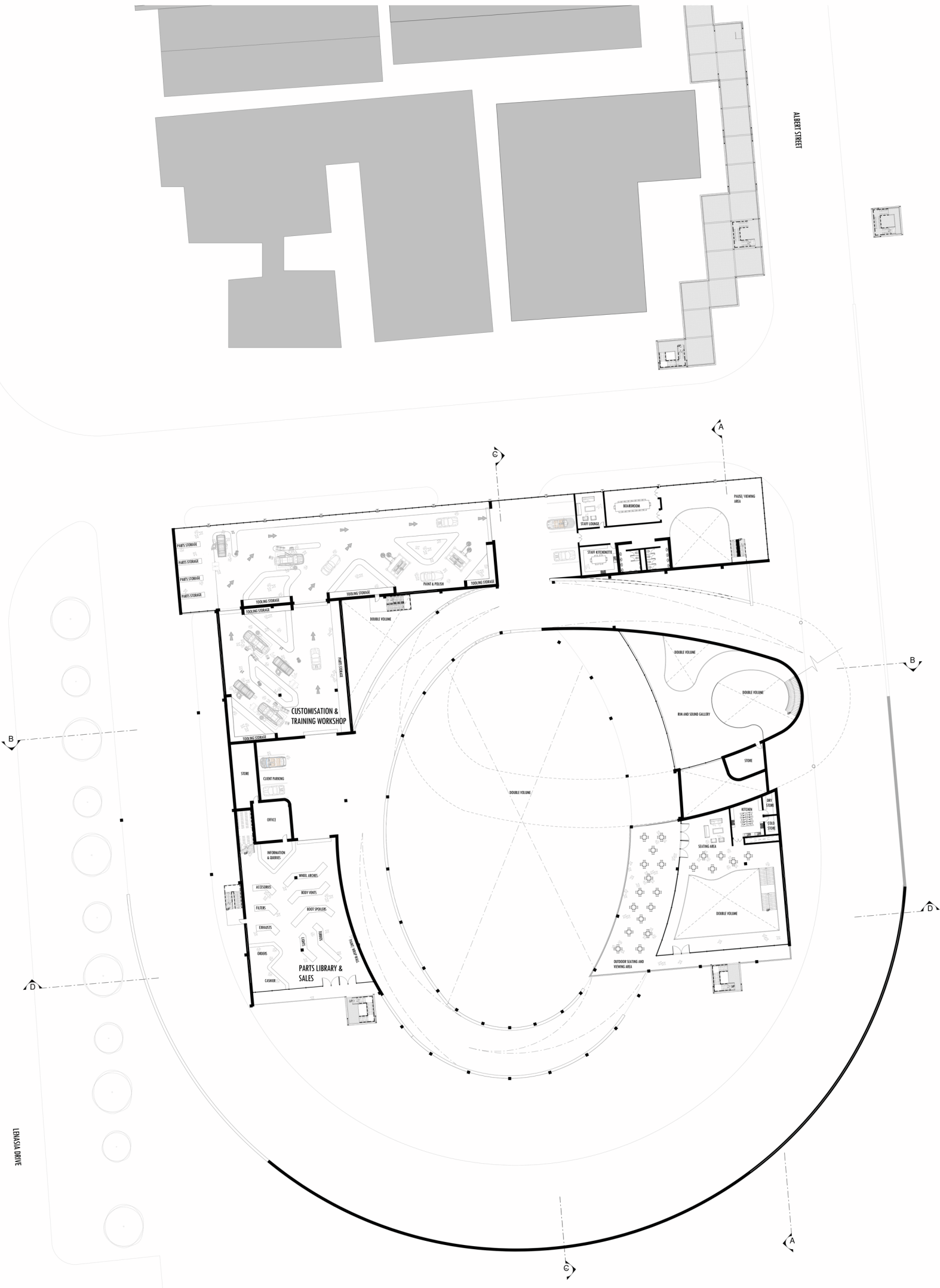


FIRST FLOOR PLAN

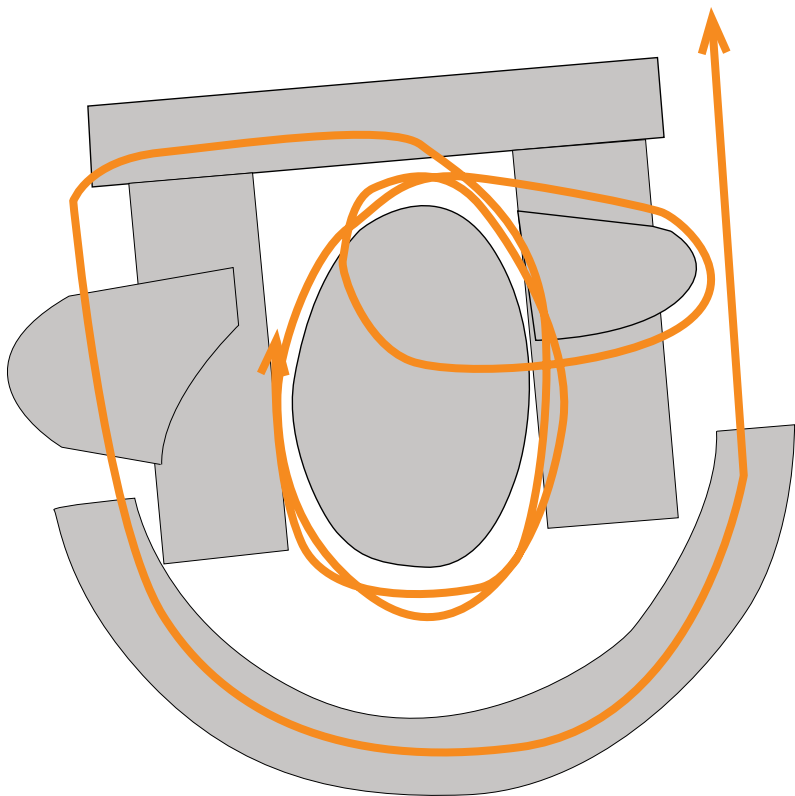


RHYTHM/ORDER

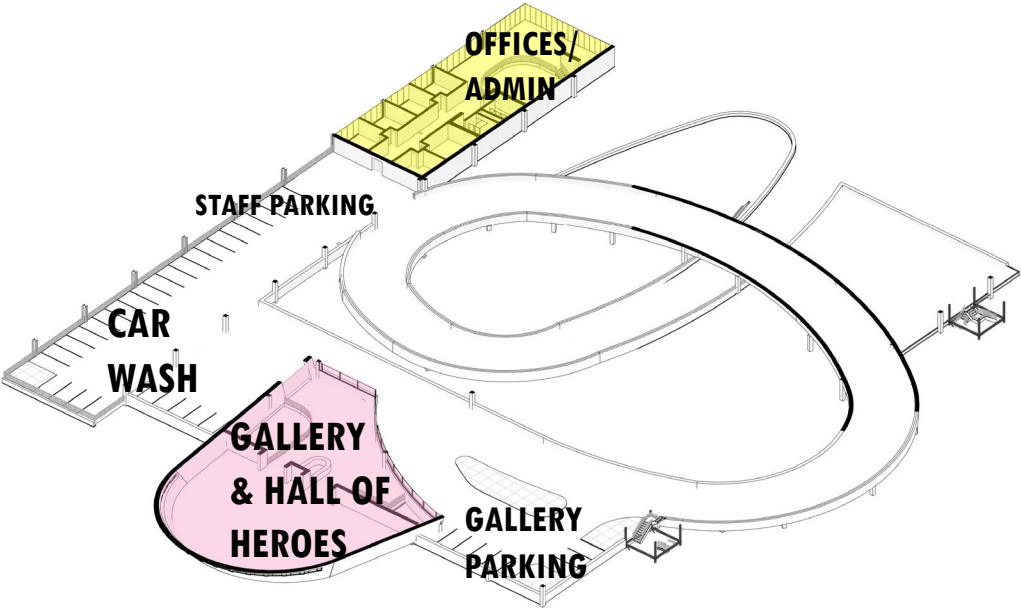


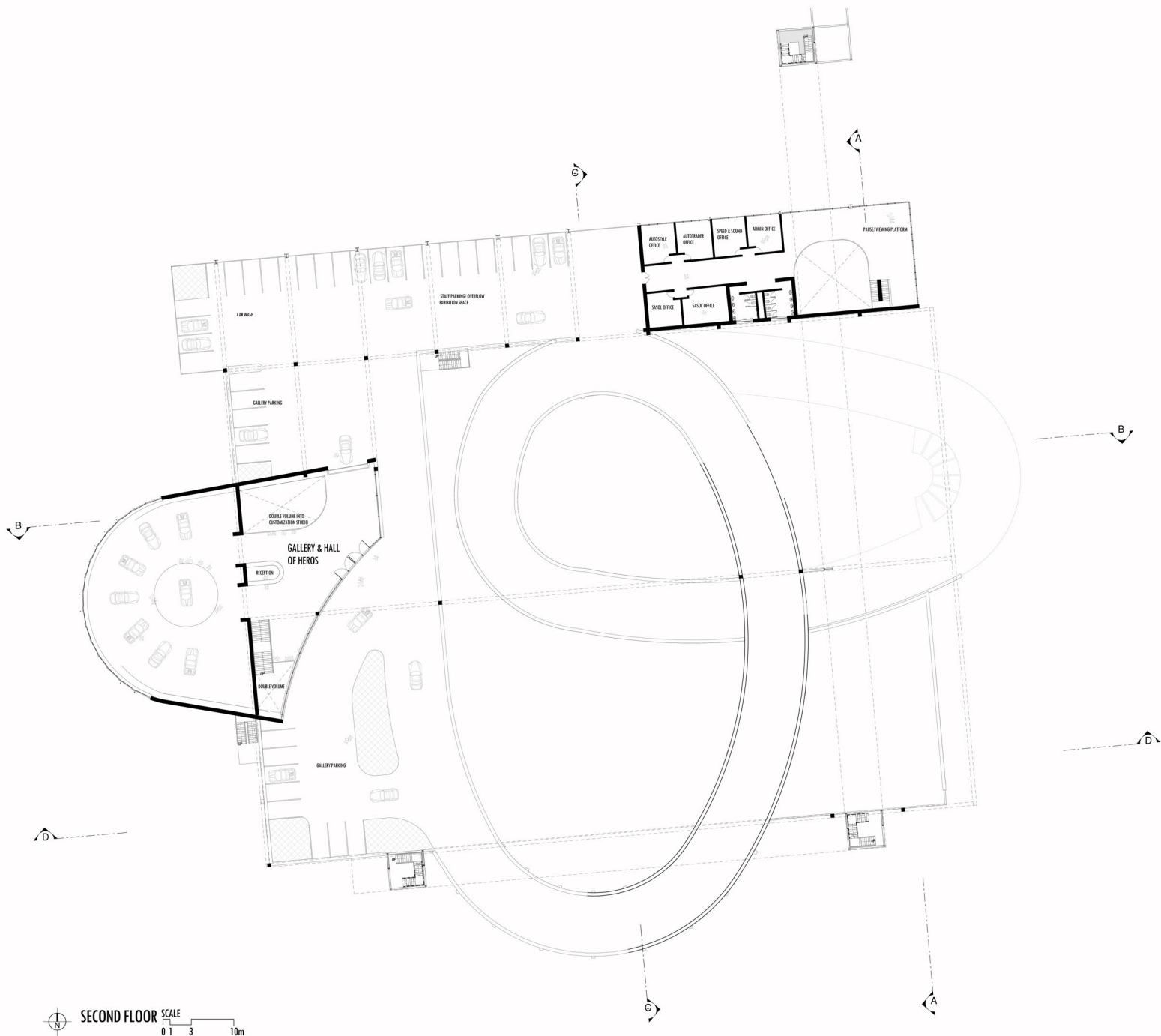


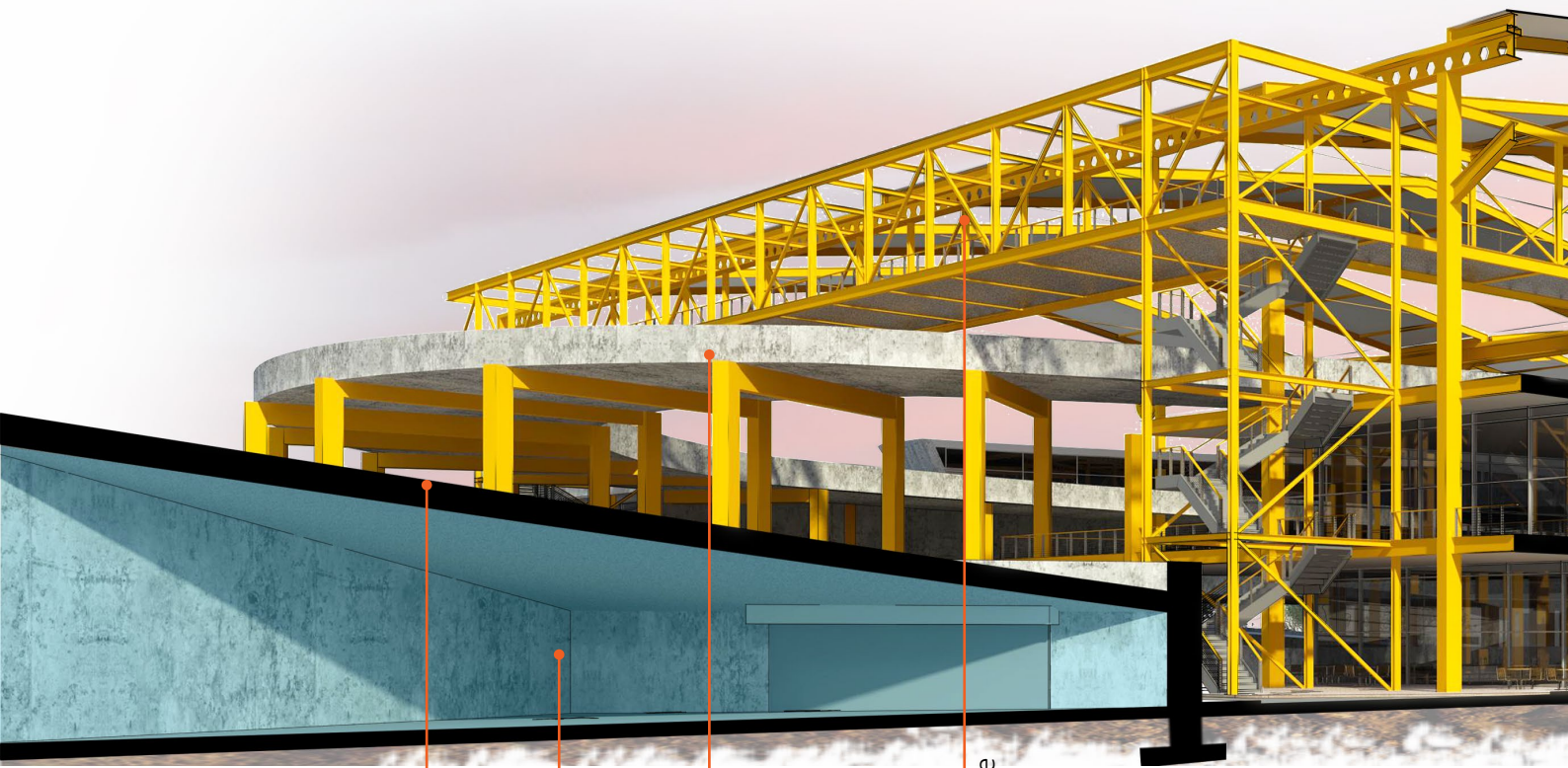
SECOND FLOOR PLAN



CIRCULATION







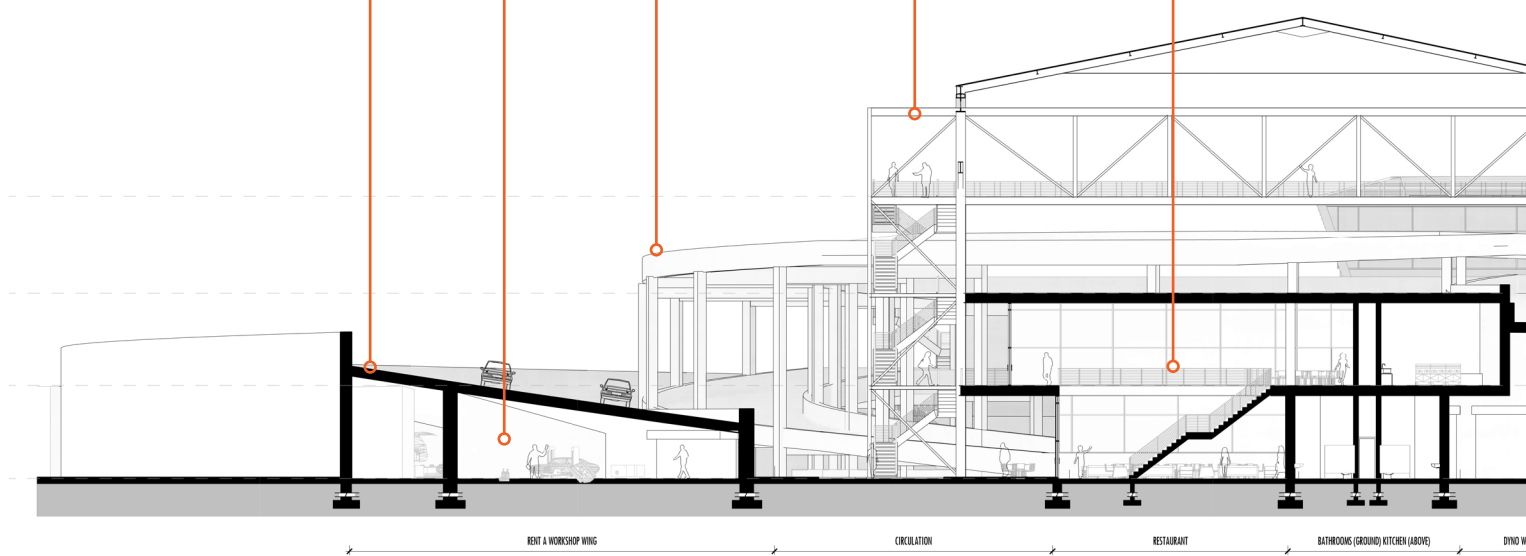
Road

Rent-a-workshop

Circulation ramp

Viewing and support structure

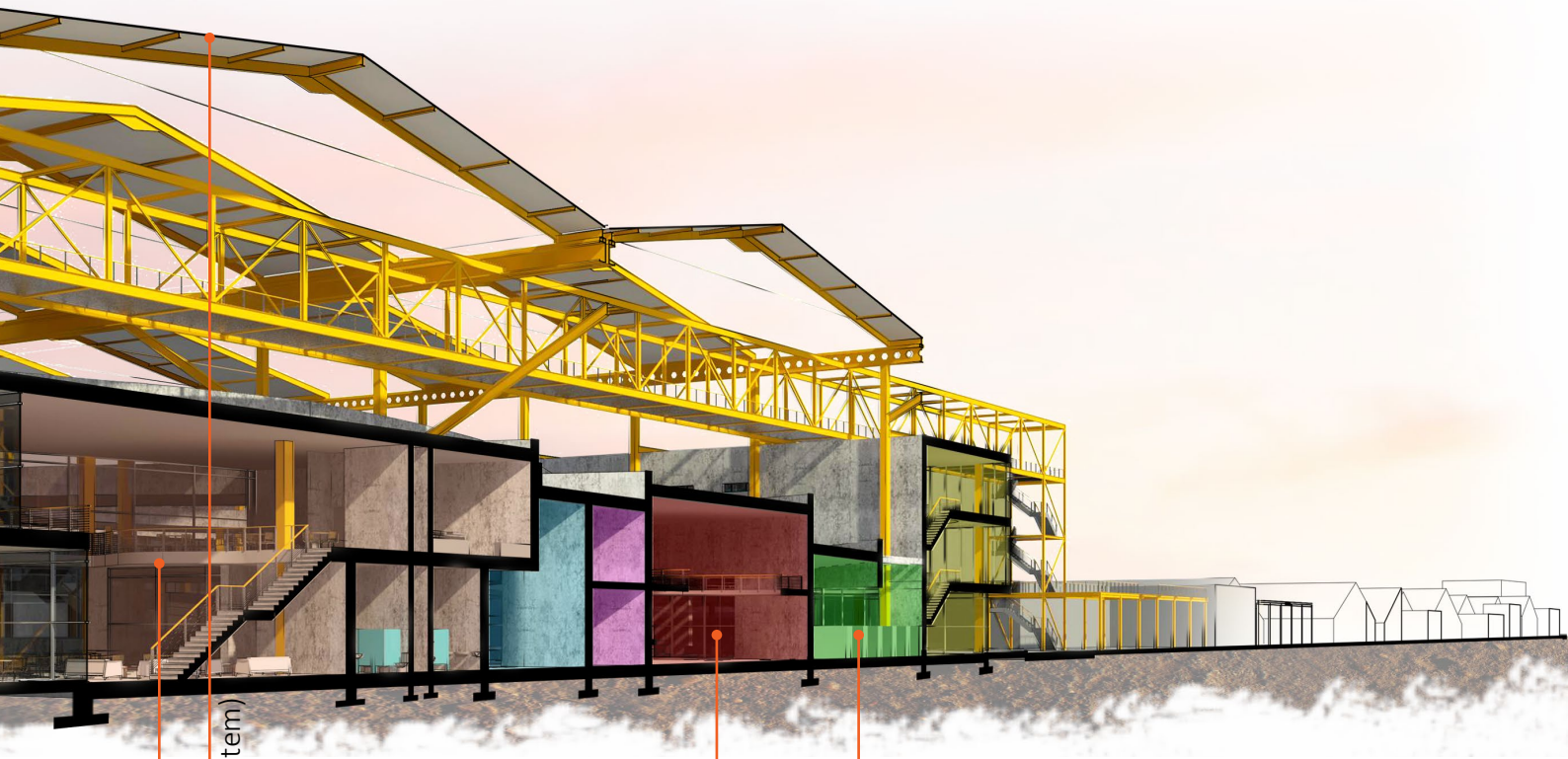
Fast foods & restaurant



SECTION A-A

SCALE

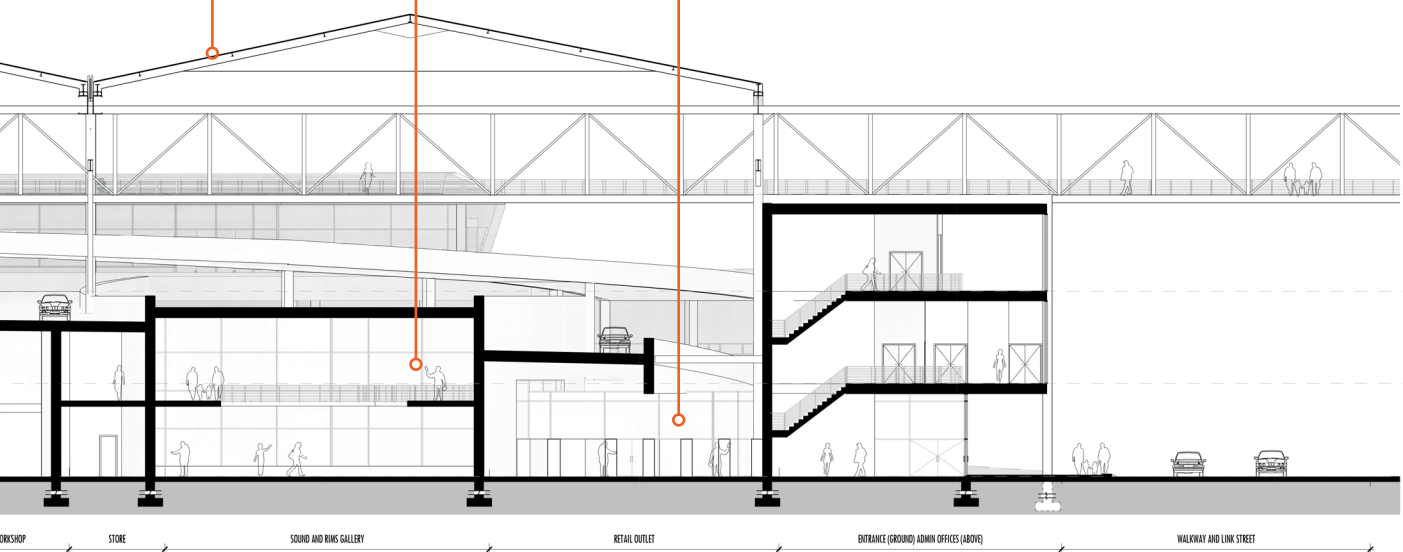
0 1 3 10m



Retractable wings (roofing system)

Sound and rim gallery

Retail outlet

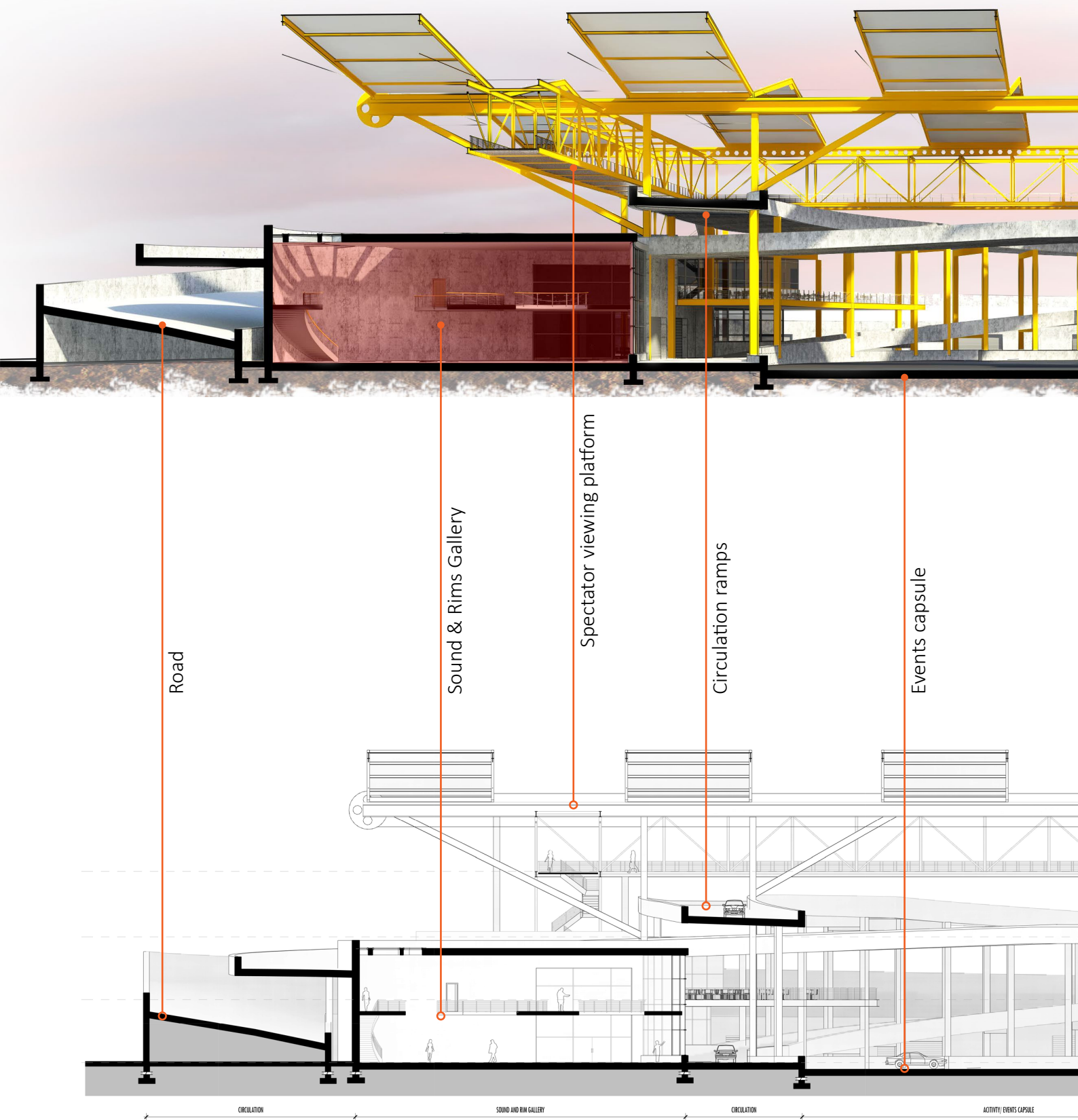


THIRD FLOOR
15000

SECOND FLOOR
9885

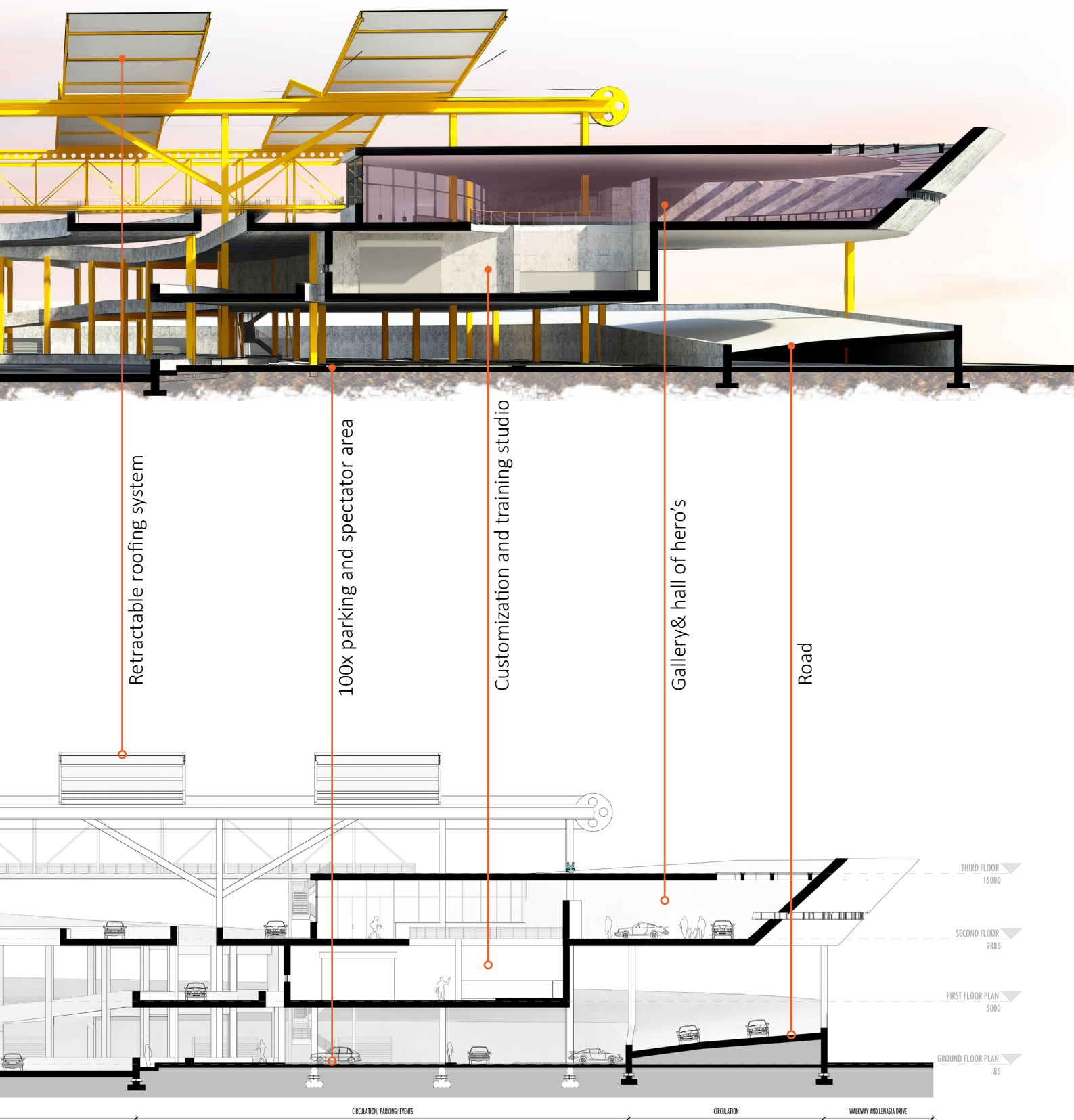
FIRST FLOOR PLAN
5000

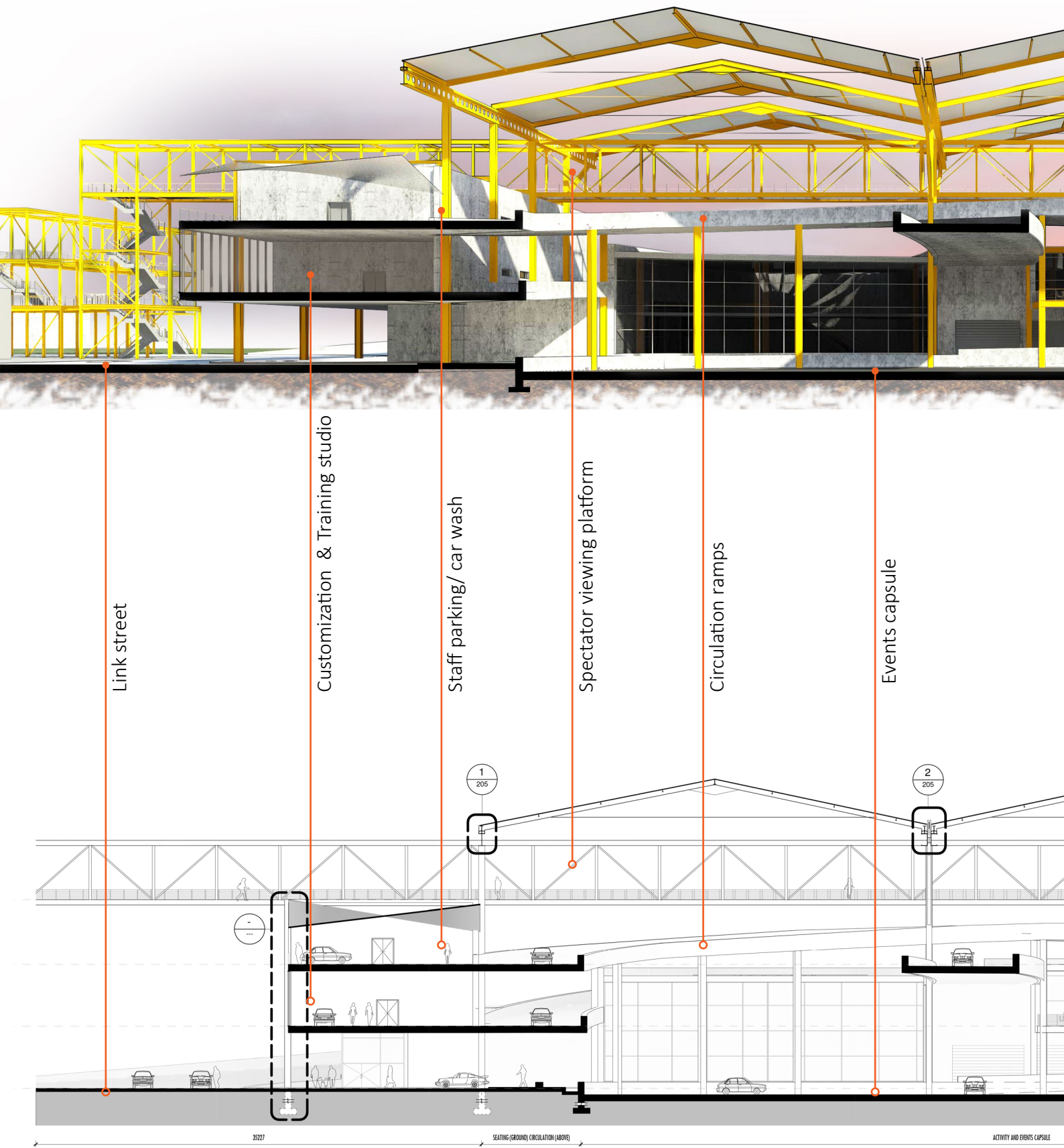
GROUND FLOOR PLAN
85

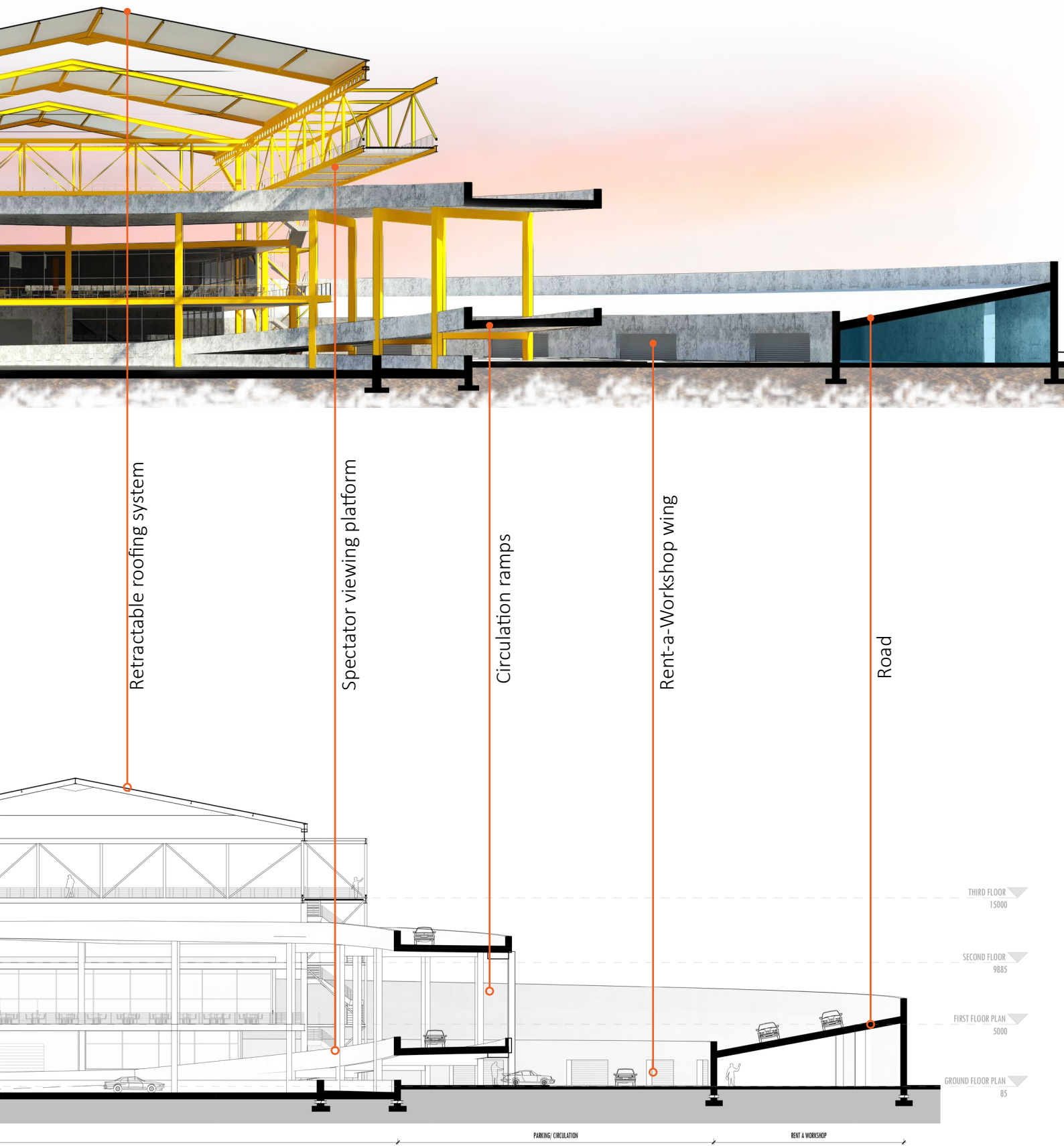


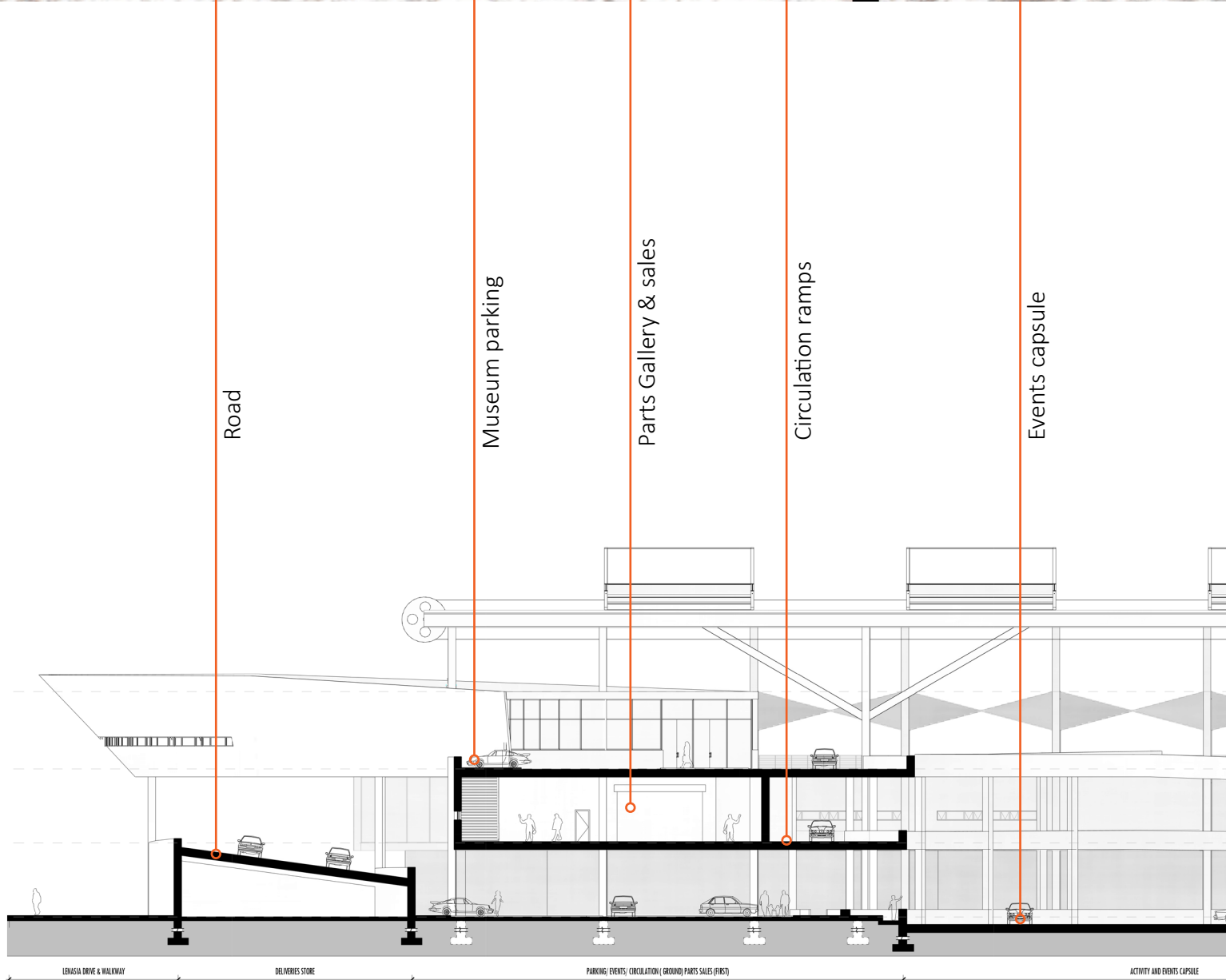
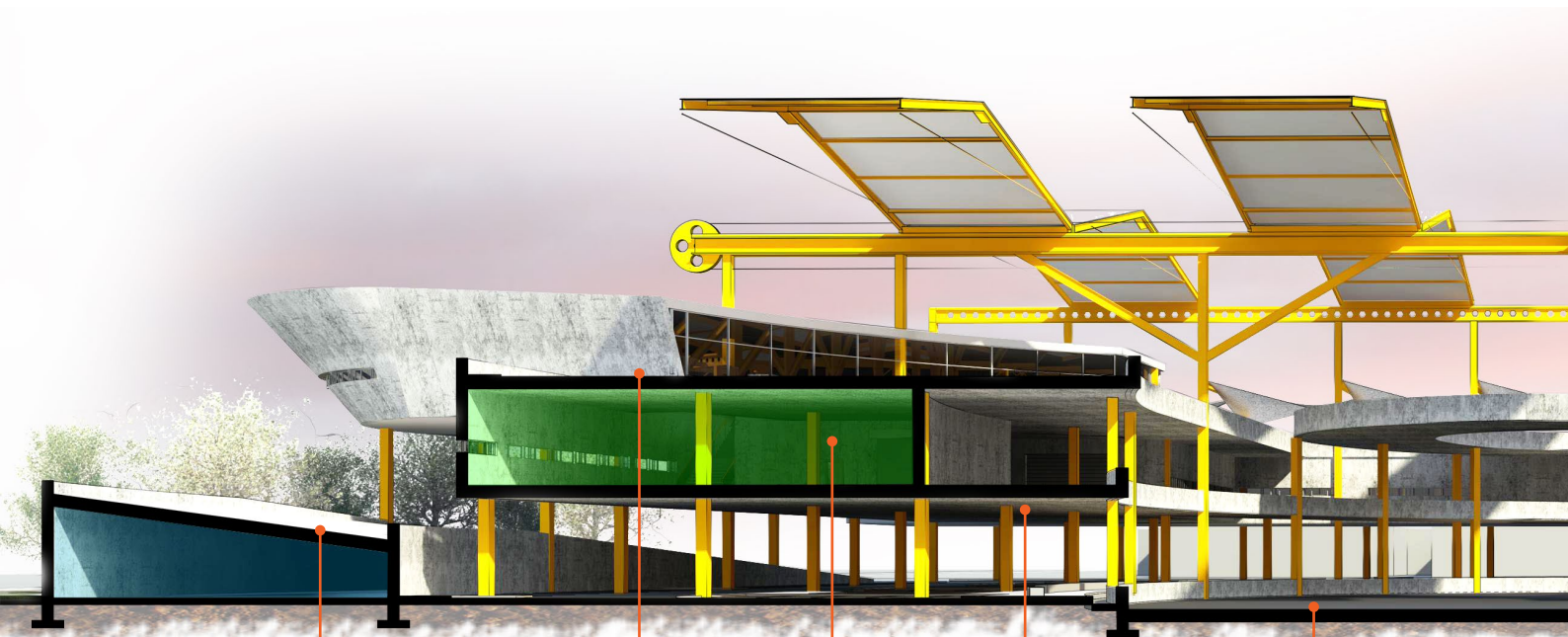
SECTION B-B

SCALE
0 1 3 10m

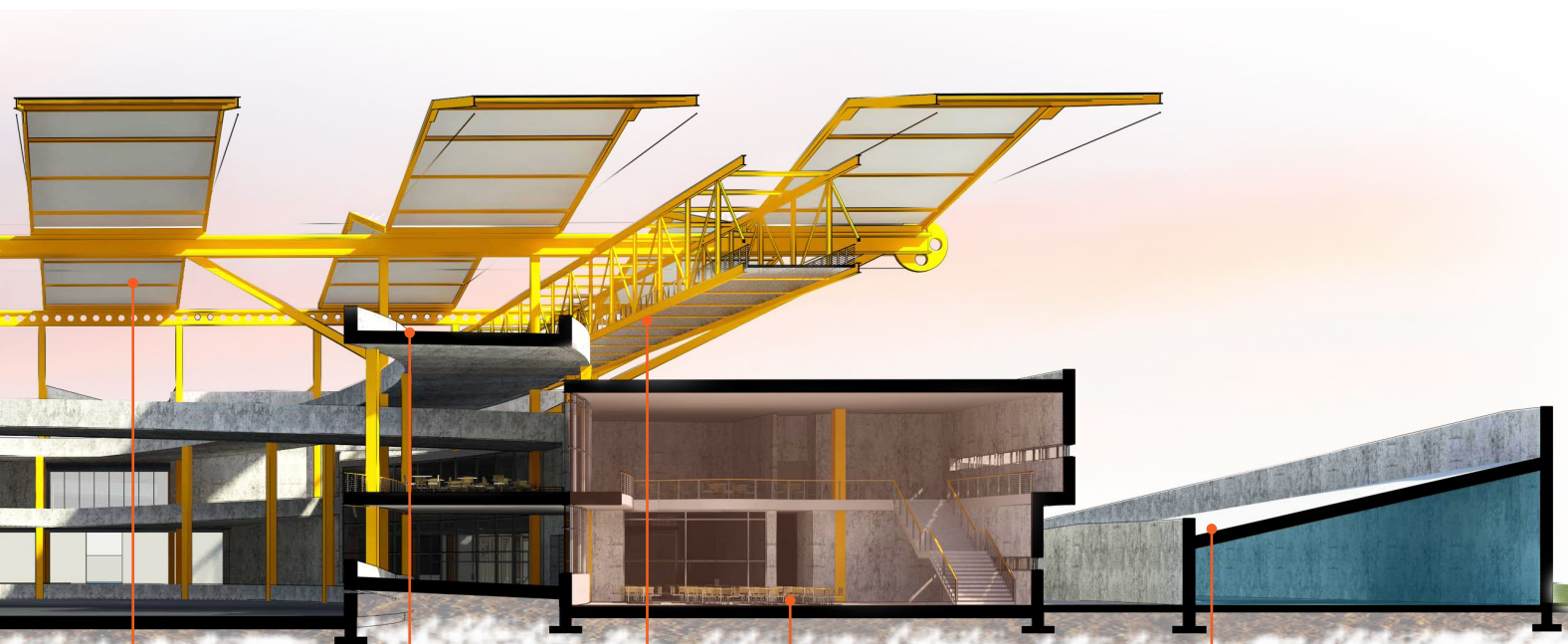








SECTION D-D SCALE
0 1 3 10m



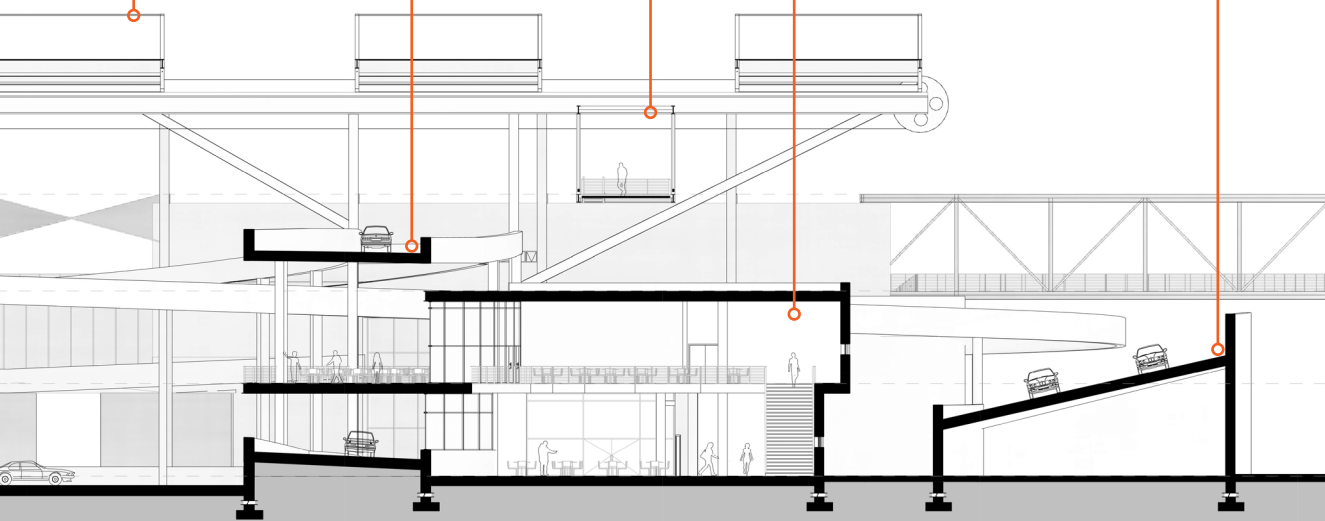
Retractable roofing system

Circulation ramps

Spectator viewing platform

Hubbly lounge & restaurant

Road



THIRD FLOOR
15000

SECOND FLOOR
9885

FIRST FLOOR PLAN
5000

GROUND FLOOR PLAN
85

CIRCULATION & SPECTATOR VIEWING/ SEATING

HUBBLY LOUNGE (GROUND) RESTAURANT (FIRST)

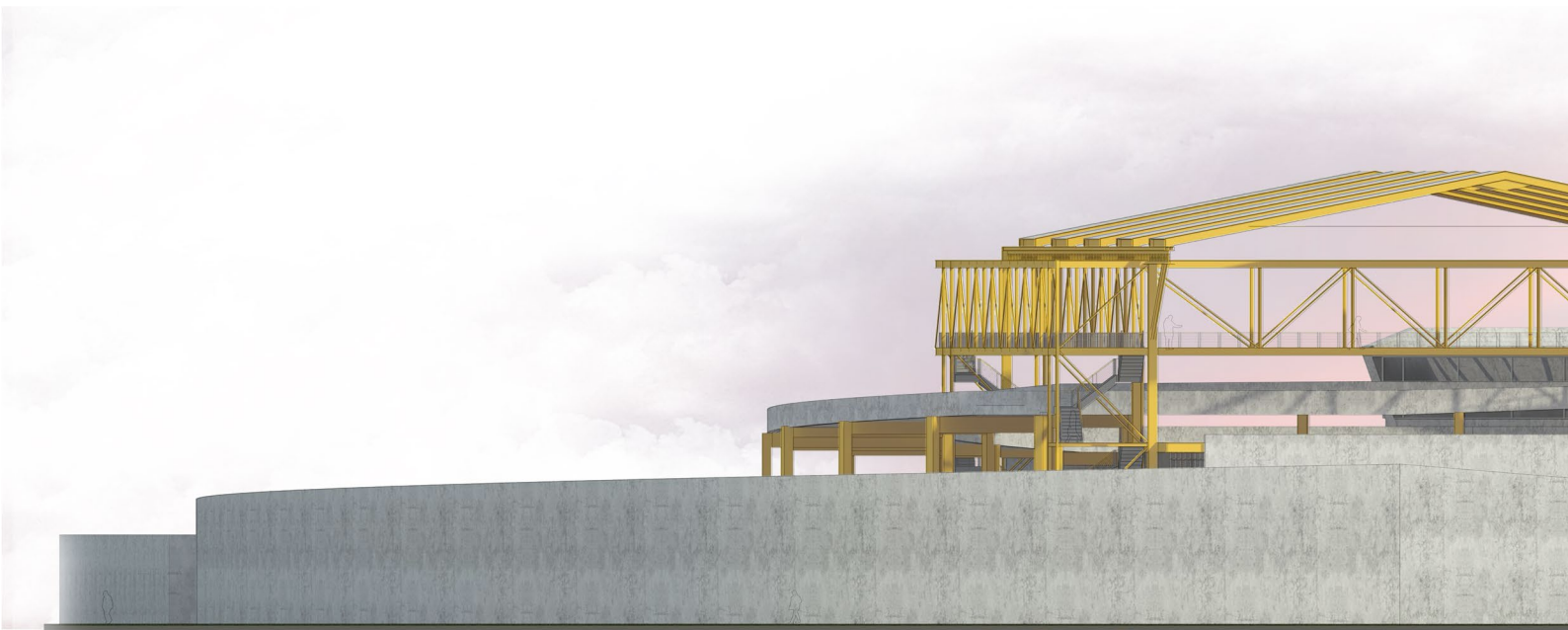
CIRCULATION/ SERVICE

RENT A WORKSHOP

ATMOSPHERIC PERSPECTIVE OF ACTIVITY CAPSULE FROM RAMPS



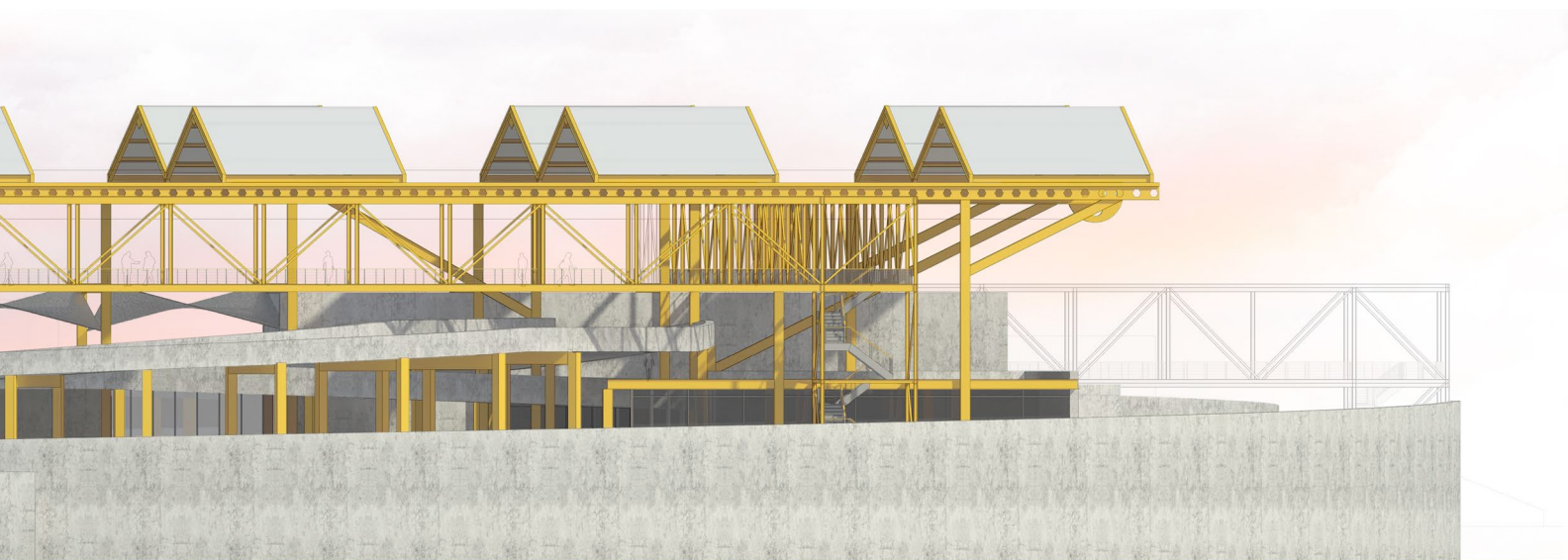
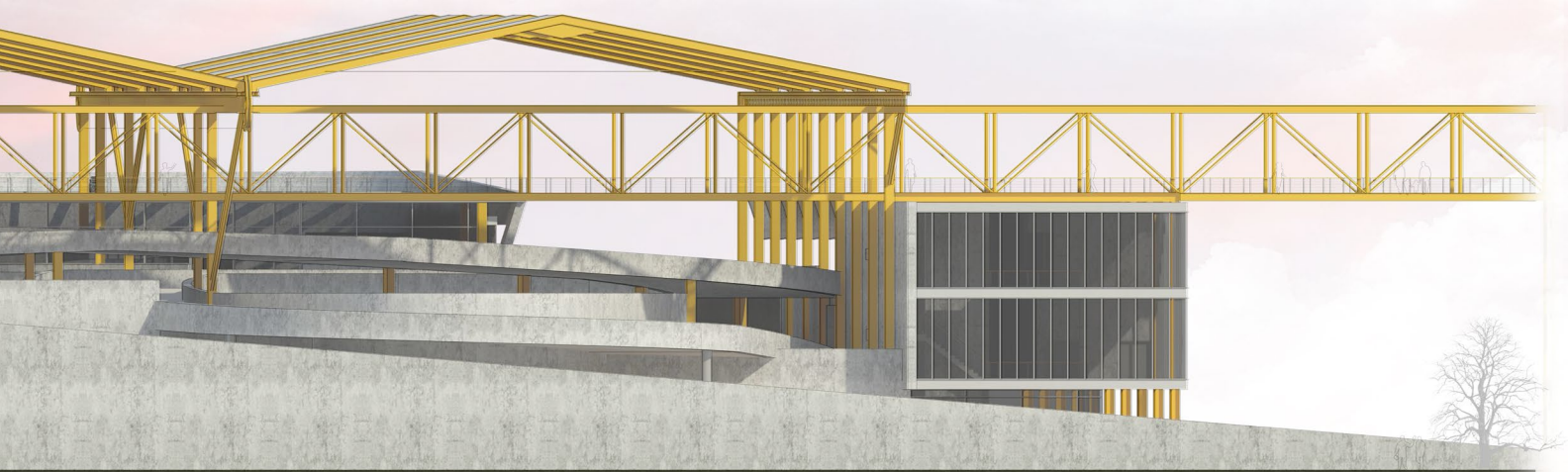




EAST ELEVATION SCALE
0 1 3 10m



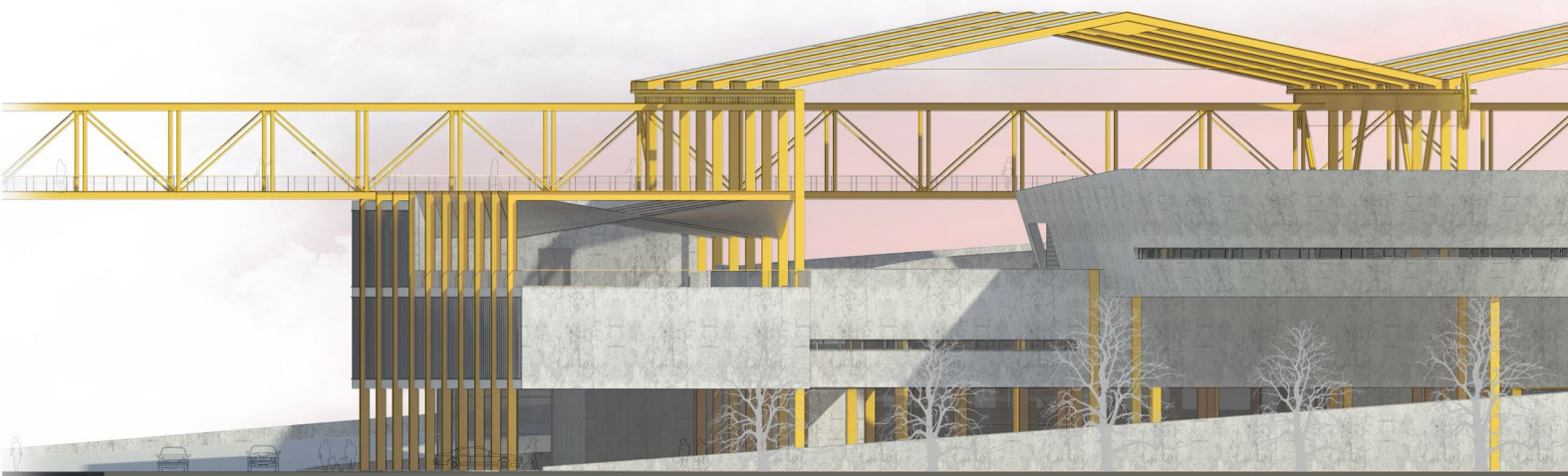
SOUTH ELEVATION SCALE
0 1 3 10m





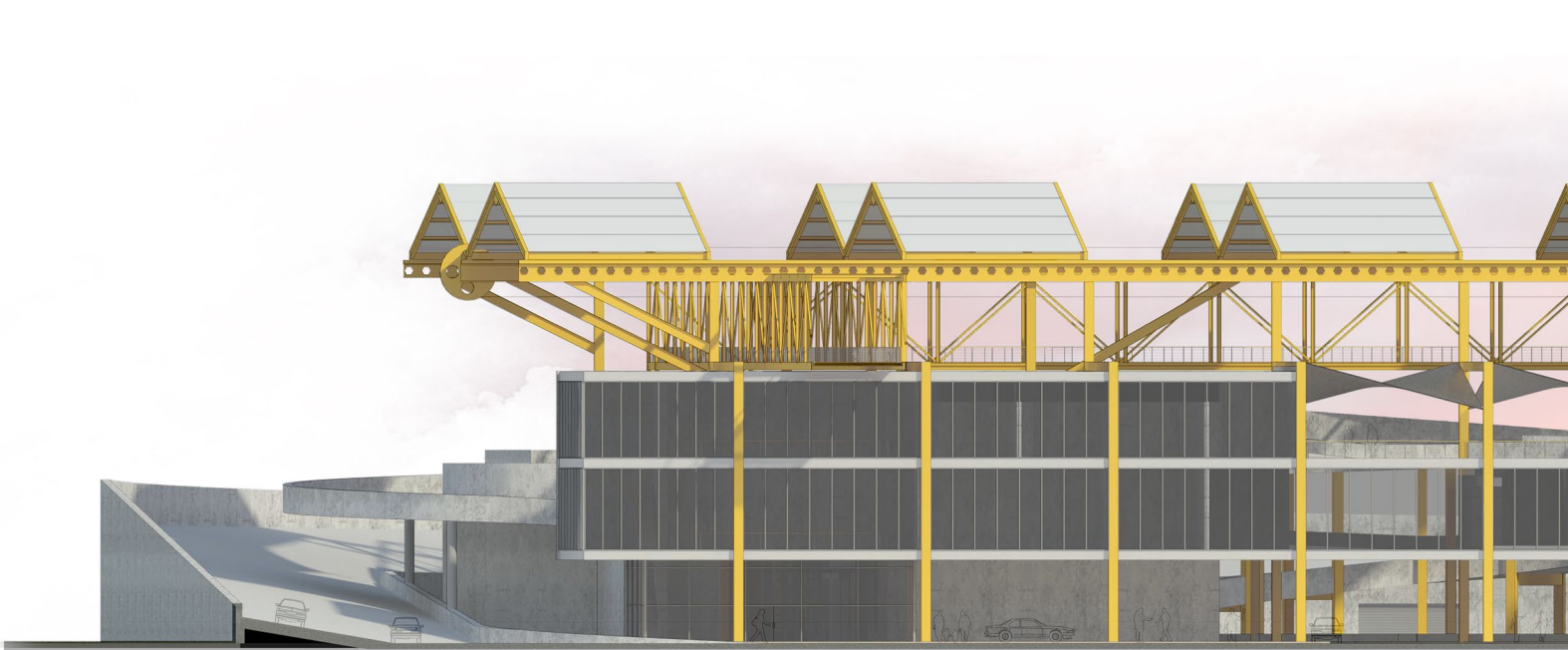
ATMOSPHERIC PERSPECTIVE FROM RESTAURANT BALCONY





WEST ELEVATION

SCALE
0 1 3 10m



NORTH ELEVATION

SCALE
0 1 3 10m





ATMOSPHERIC PERSPECTIVE FROM PARKING & SPECTATOR AREA

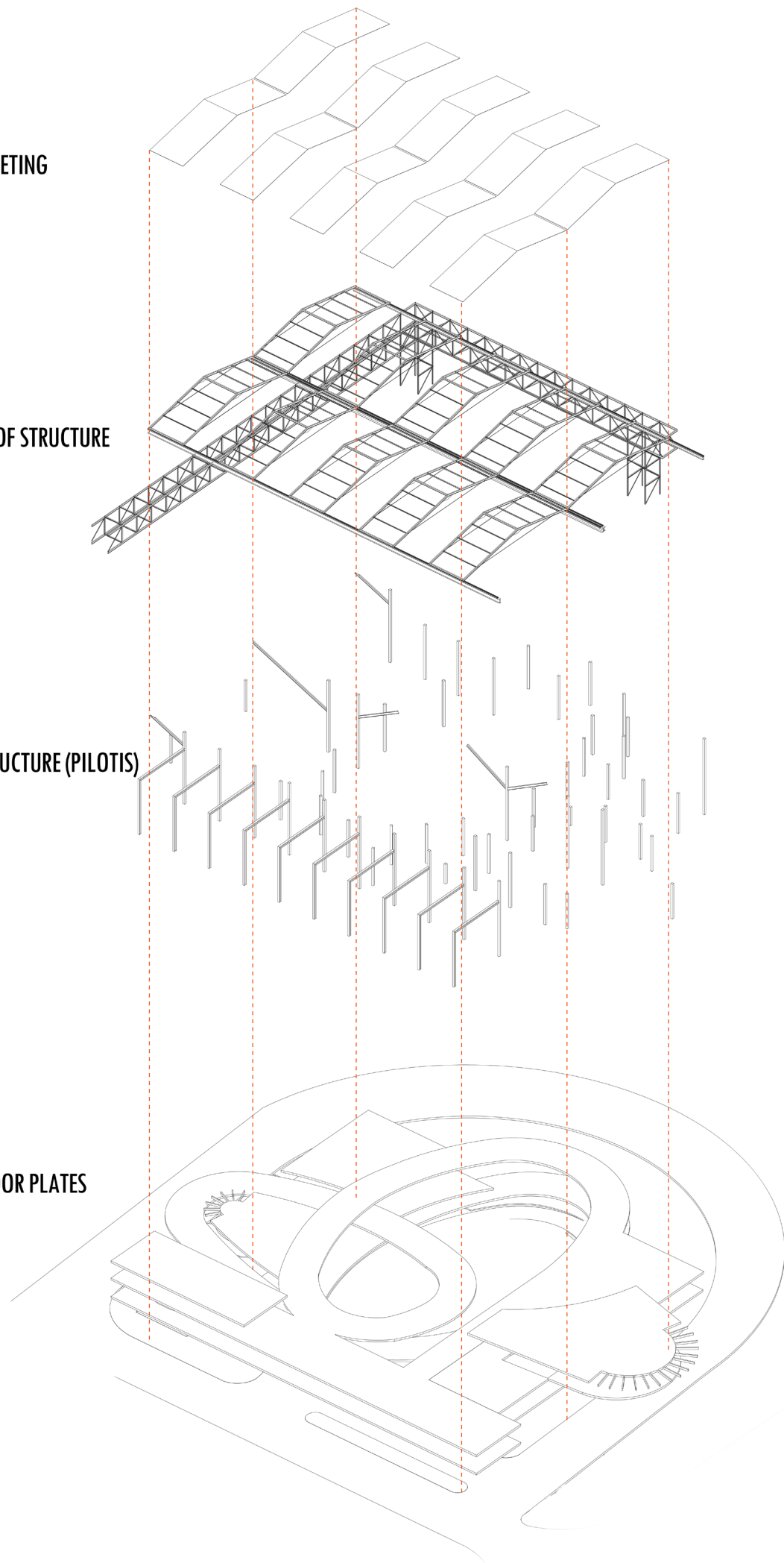


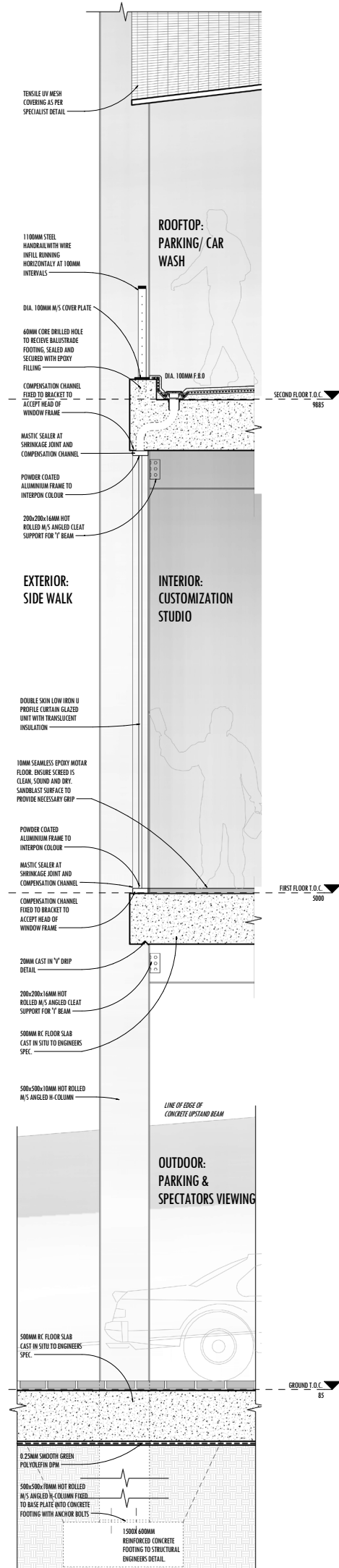
SHEETING

ROOF STRUCTURE

STRUCTURE (PILOTIS)

FLOOR PLATES





THE BUILDING AS A VEHICLE FOR EMPOWERMENT

PAMPHLET/ FLYER

Parallel the flyers analysed in the events matrix, the image on the right is a flyer created to promote and draw in communities to the intervention. More so it shows the vast amount of events that the intervention can cater for through appropriation and manipulation of architectural elements and programmes.

COME EXPERIENCE, THE WORLDS VERY FIRST...

[CAR]NIVAL

VENUE: ALBERT STREET, LENASIA

TIME: WEEKDAYS (5 PM TILL LATE)
WEEKENDS (10AM TILL LATE)

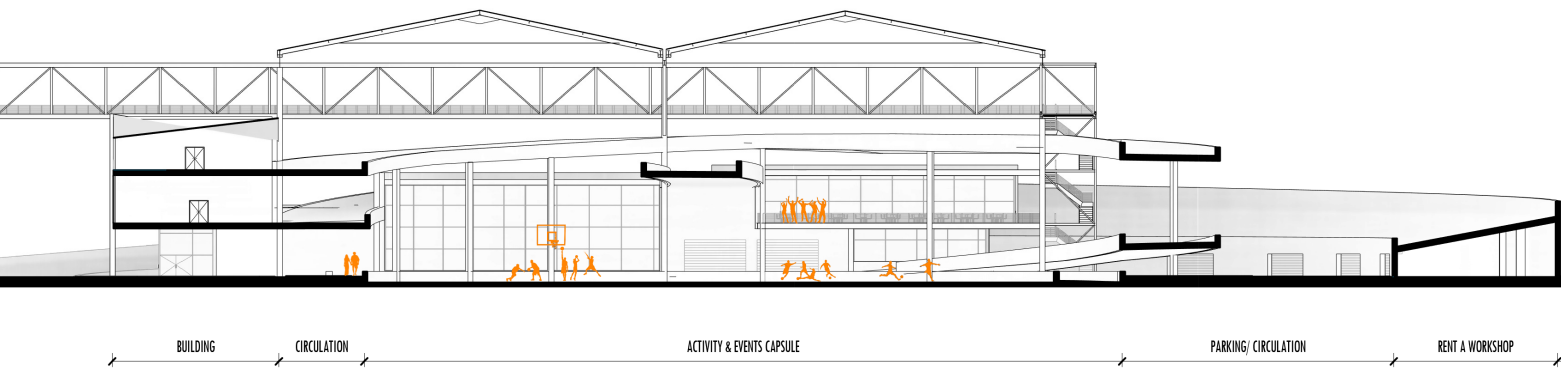
FEATURING ALL UNDER 1 ROOF...

- NIGHT STREET DRAGZ (400M)
- SPINNING & ACTIVITY CAPSULE
- HALL OF HEROS
- RIMS AND SOUND GALLERY
- (100 PARKING) NIGHT GLOW
- SHOW AND SHINE CAR WASH
- DYNO WORKSHOPS

+PLUS!+

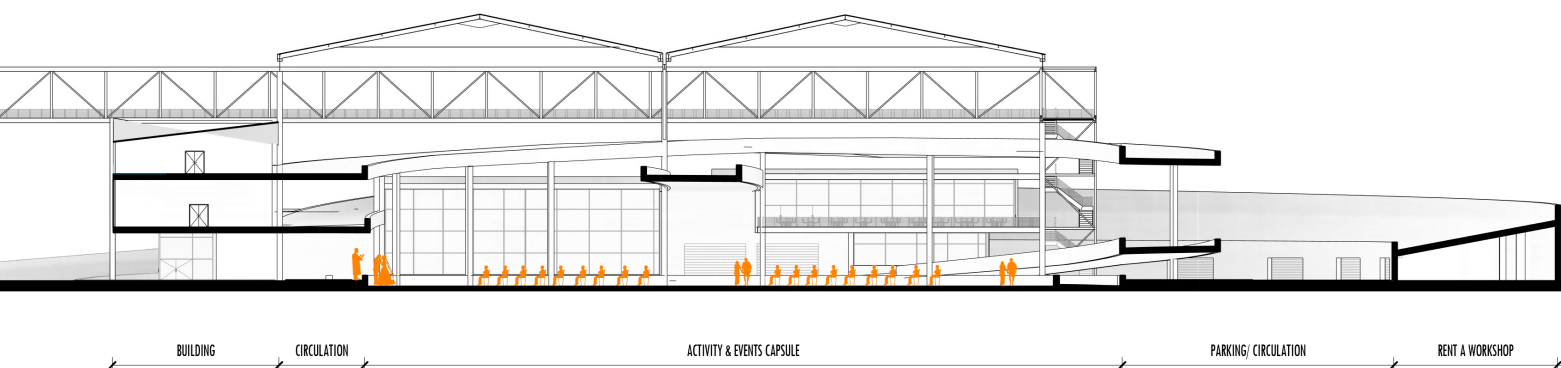
- RESTAURANT & HUBBLY LOUNGE
- MERCHANDISE STORE
- CUSTOMIZATION & TRAINING STUDIO
- RENT-A-WORKSHOP FACILITY
- SAFE VIEWING AREAS
- FIRST AID
- SECURITY
- MUCH MORE...

DAMAGE:
ADULTS: R50
KID: R20



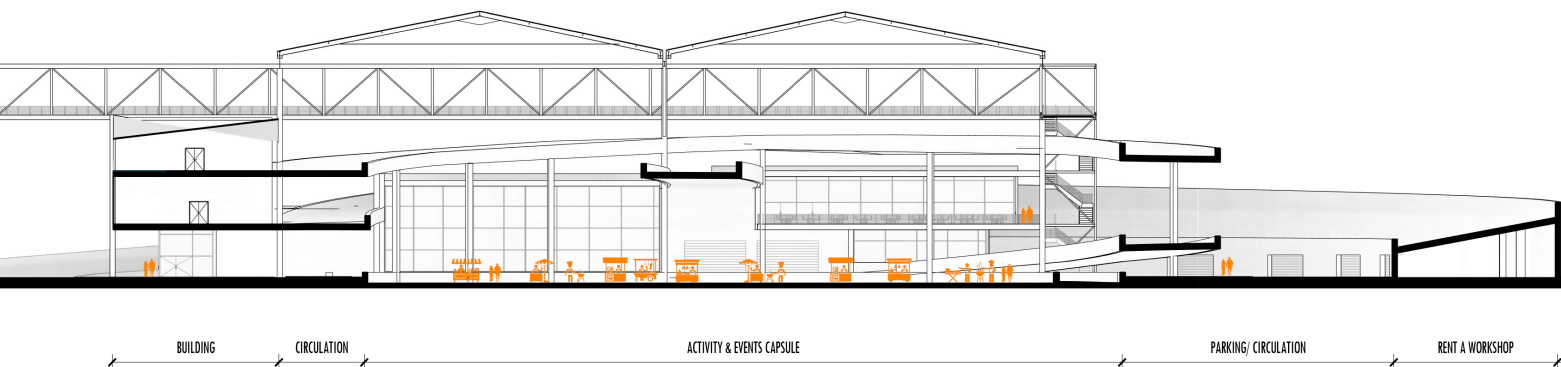
SCALE

0 2.5 10 25m



SCALE

0 2.5 10 25m



SCALE

0 2.5 10 25m

DAY SCENARIOS

SPORTS VENUE

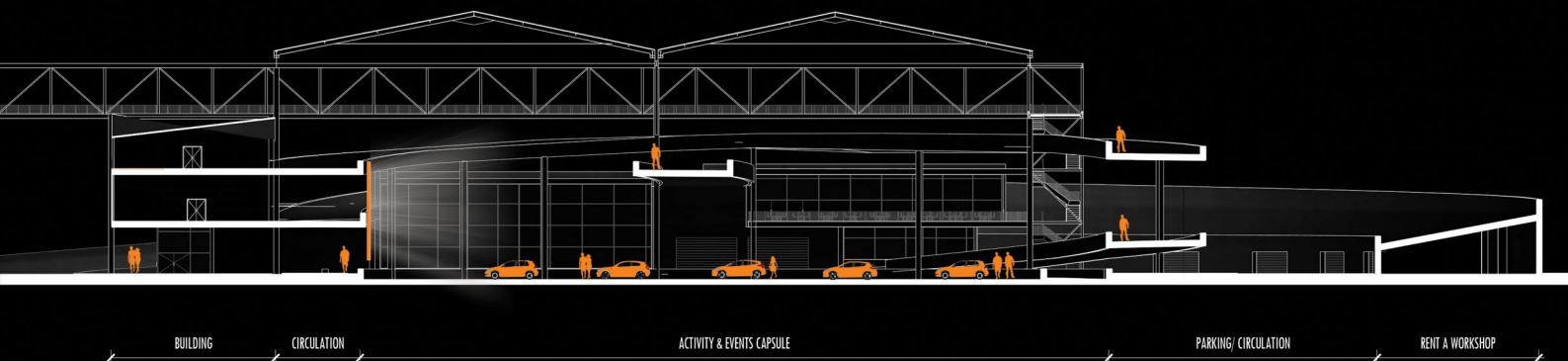
The building in this scenario can be transformed to host a sporting event. The activity/ events capsule evolves into the sports field while the ramps become a viewing space for spectators. The restaurant and wash rooms in this case can also be utilised. More so, if the weather conditions are unfavourable, the roof can be adapted to accommodate the event.

WEDDING/ MEMORIAL VENUE

The building in this scenario can be transformed to host a wedding or memorial service. The activity/events capsule evolves into a civic space. The restaurant and wash rooms in this case can also be utilised. During the event, if the memorial or marriage would like to be celebrated with a spinning ritual, this can be accommodate in a safe theatrical manner. More so, if the weather conditions are unfavourable, the roof can be adapted to accommodate the event, in this case , the roof also holds acoustic qualities.

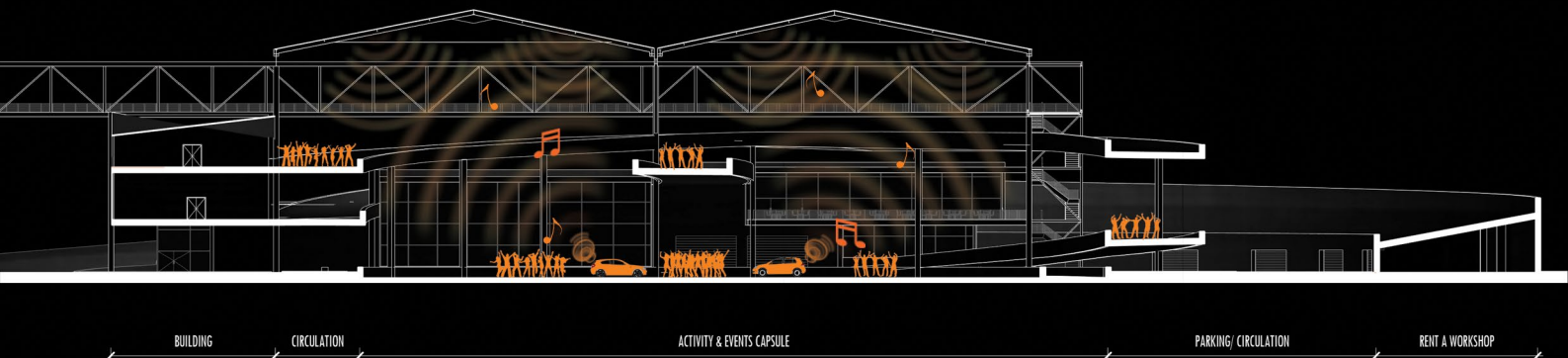
MARKET VENUE

The building in this scenario can be transformed to host a market/ fair. The activity/ events capsule evolves into a fairground. The restaurant and wash rooms in this case can also be utilised. More so, if the weather conditions are unfavourable, the roof can be adapted to accommodate the event.



SCALE

0 2.5 10 25m



SCALE

0 2.5 10 25m



SCALE

0 2.5 10 25m

NIGHT SCENARIOS

DRIVE-IN CINEMA

The building in this scenario can be transformed to host the viewing of a movie or sports game. The activity/events capsule evolves into a cinema and the circulation ramps become a viewing space. The restaurant and wash rooms in this case can also be utilised. More so, if the weather conditions are unfavourable, the roof can be adapted to accommodate the event, in this case, the roof also holds acoustic qualities.

SOUND SHOW & BIRTHDAY PARTIES

The building in this scenario can be transformed to host a sound show or birthday party. The activity/events capsule evolves into a club while the ramps become a viewing space for spectators. The restaurant and wash rooms in this case can also be utilised. During the event, if the sound show or birthday would like to be celebrated with a spinning ritual, this can be accommodate in a safe theatrical manner. More so, if the weather conditions are unfavourable, the roof can be adapted to accommodate the event, in this case, the roof also holds acoustic qualities.

SPINNING VENUE

The building in this scenario can be transformed to host a spinning competition. The activity/events capsule evolves into a spinning arena while the ramps become a viewing space for spectators. The restaurant and wash rooms in this case can also be utilised. During the event, if the sound show or birthday would like to be celebrated with a spinning ritual, this can be accommodate in a safe theatrical manner. More so, if the weather conditions are unfavourable, the roof can be adapted to accommodate the event.

ATMOSPHERIC RENDER FROM INSIDE HUBBLY LOUNGE/ RESTAURANT





TECHNICAL DETAILS

11.1) MECHANICAL PRINCIPALS EXPLORATIONS

The design of the building is made feasible through the activation and appropriation of its centralized core. This requires the core to be spatially manipulated to cater for various atmospheres demanded of the scenarios as explored in the previous chapter. With the events capsule being easily accessible at ground floor level, anything is possible on a flat slab of asphalt. In this case, the major volume is designed to be manipulated through the roofscape. By drawing inspiration from tower crane arms and garage door systems, the introduction of a low tech adaptable roofing system that runs horizontally on a set of tracks/ rails powered by either a centralized automobile motor or a series of mobile electric motors has been explored as a possibility. By doing so, with minimal power and maximum effect, the events space can transform into an enclosed environment or an open air outdoor arena at the push of a button.



Figure 72. A picture showing the diagrammatic workings of a retractable roofing system.(2014)

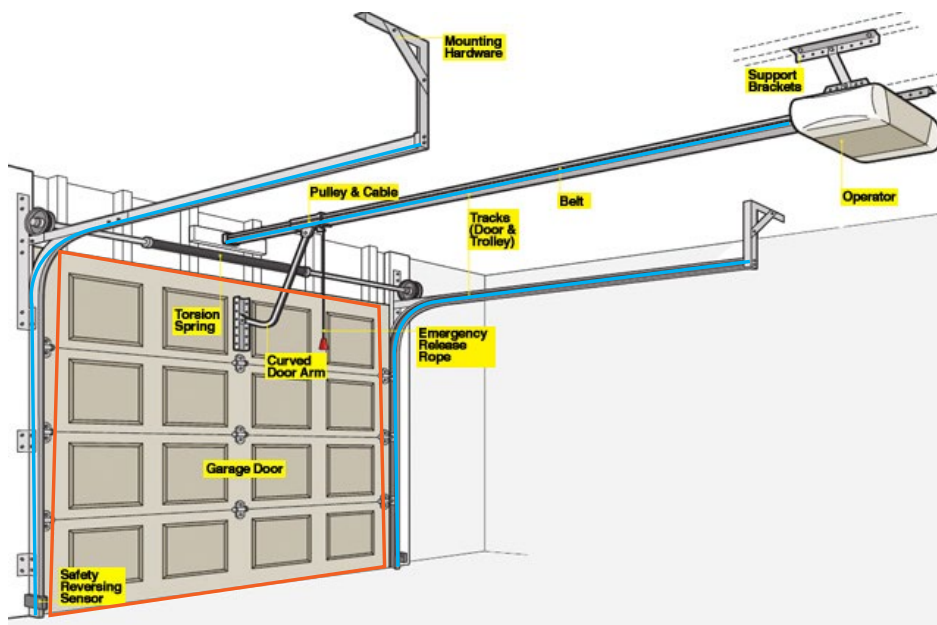


Figure 73. A picture showing the low-tech operational system of a typical garage door.(2014)

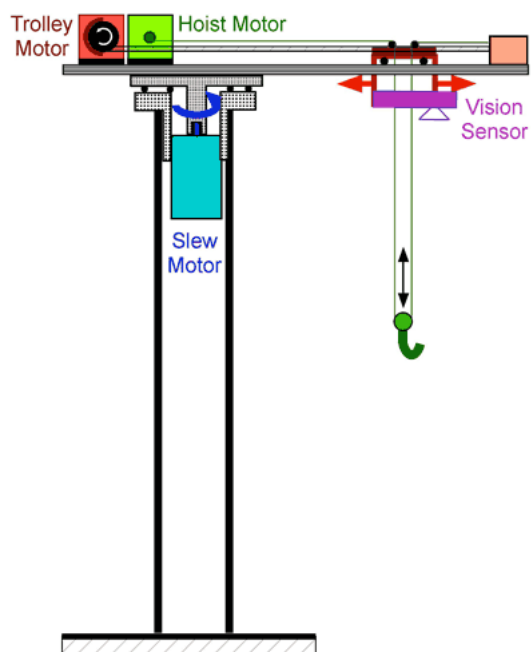


Figure 74. A diagram showing the workings of a mechanical arm on a tower crane.(2014)

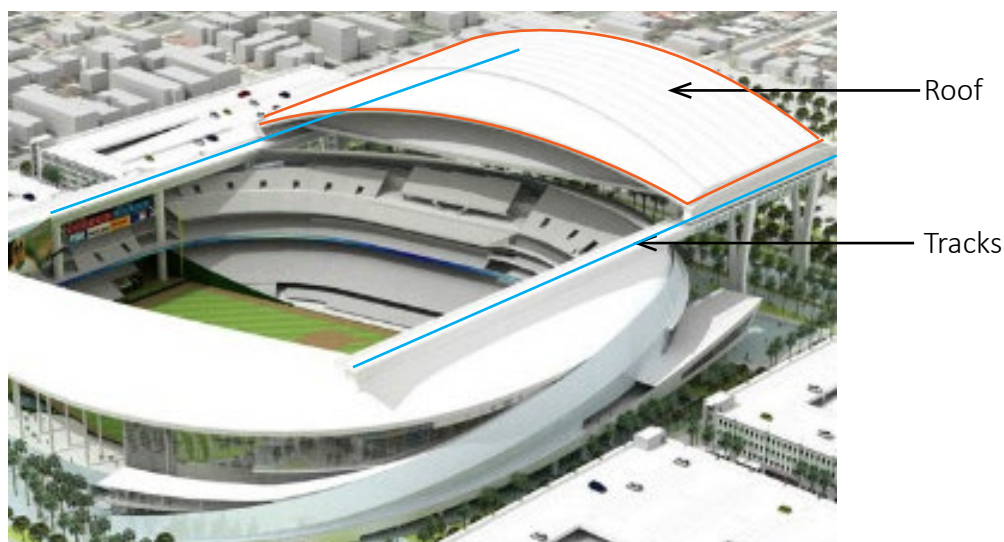
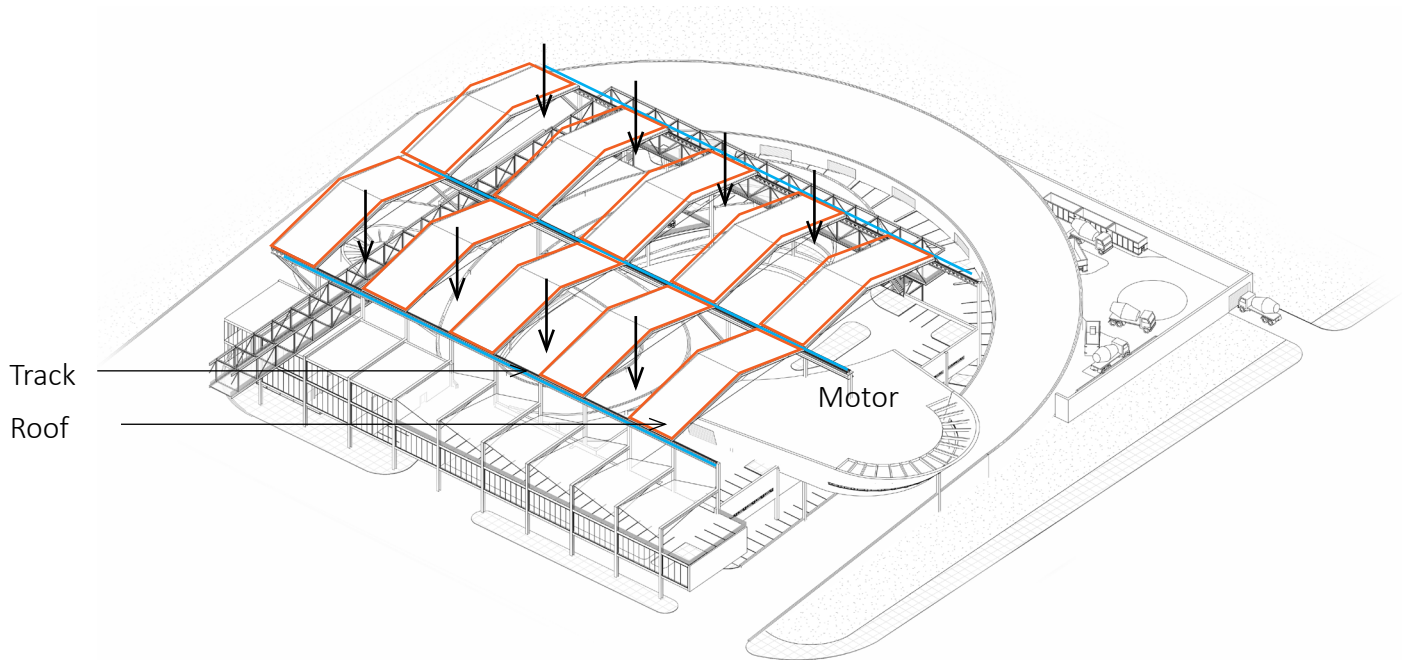


Figure 75. A diagram showing the workings of a retractable stadium roofing system.(2014)

ROOFING VARIATIONS



STAGGERED/ FRAGMENTED

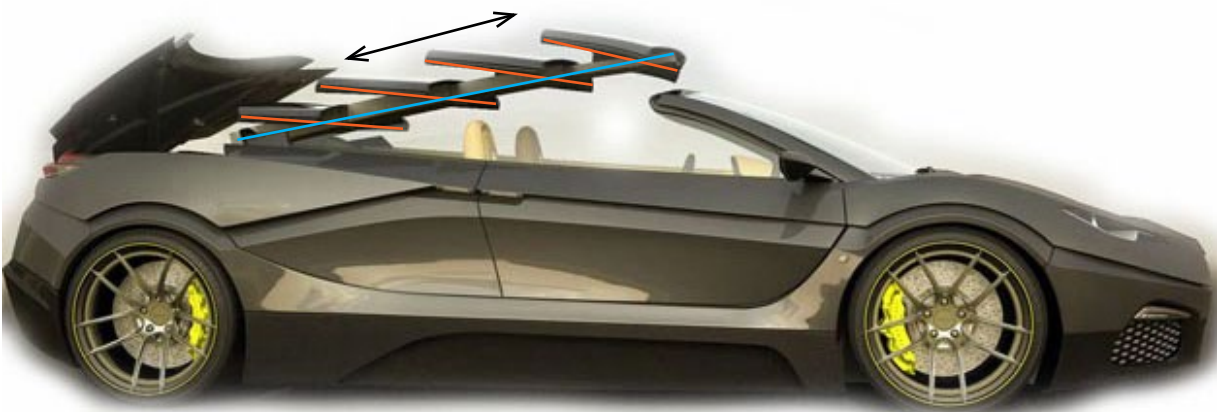
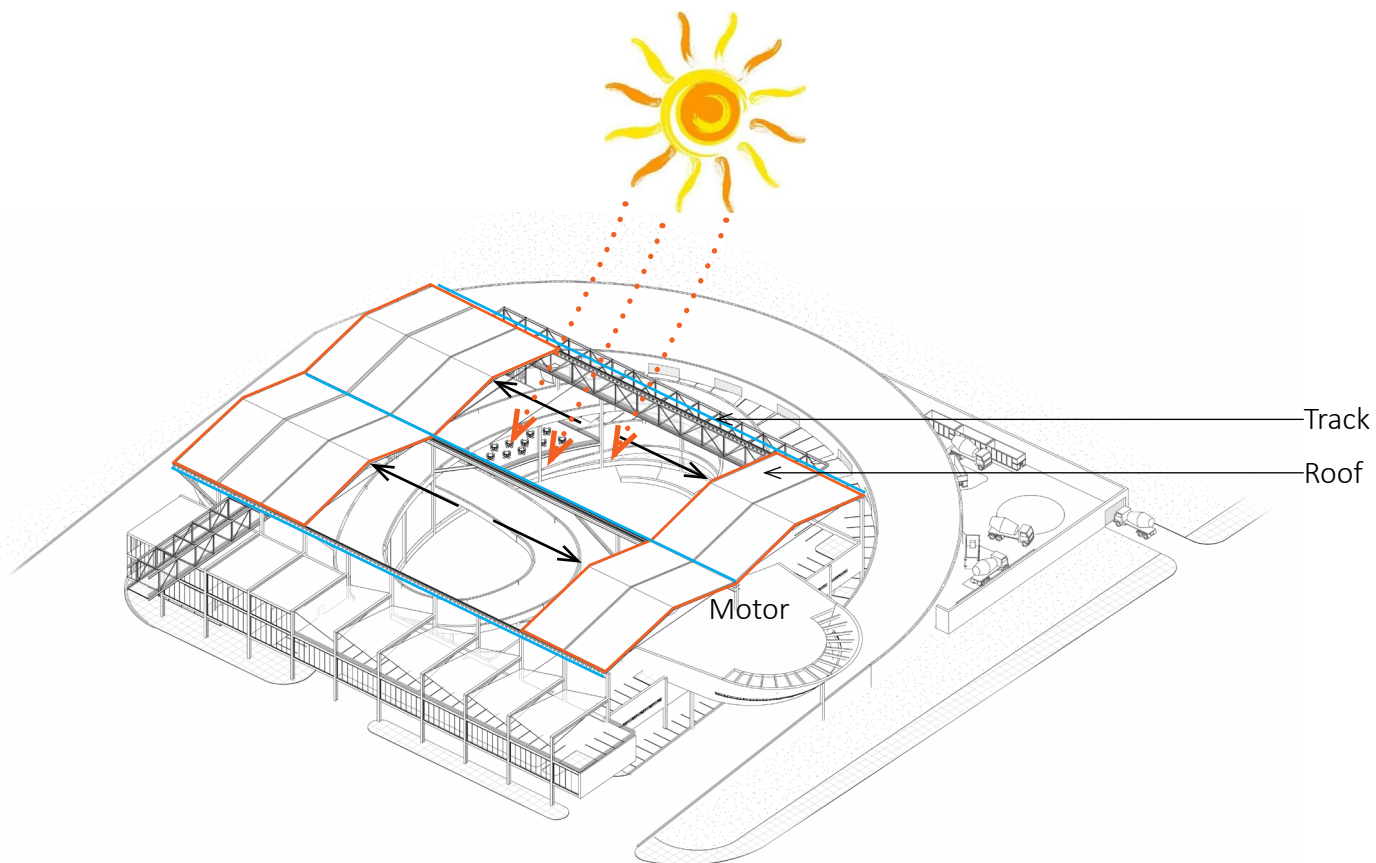
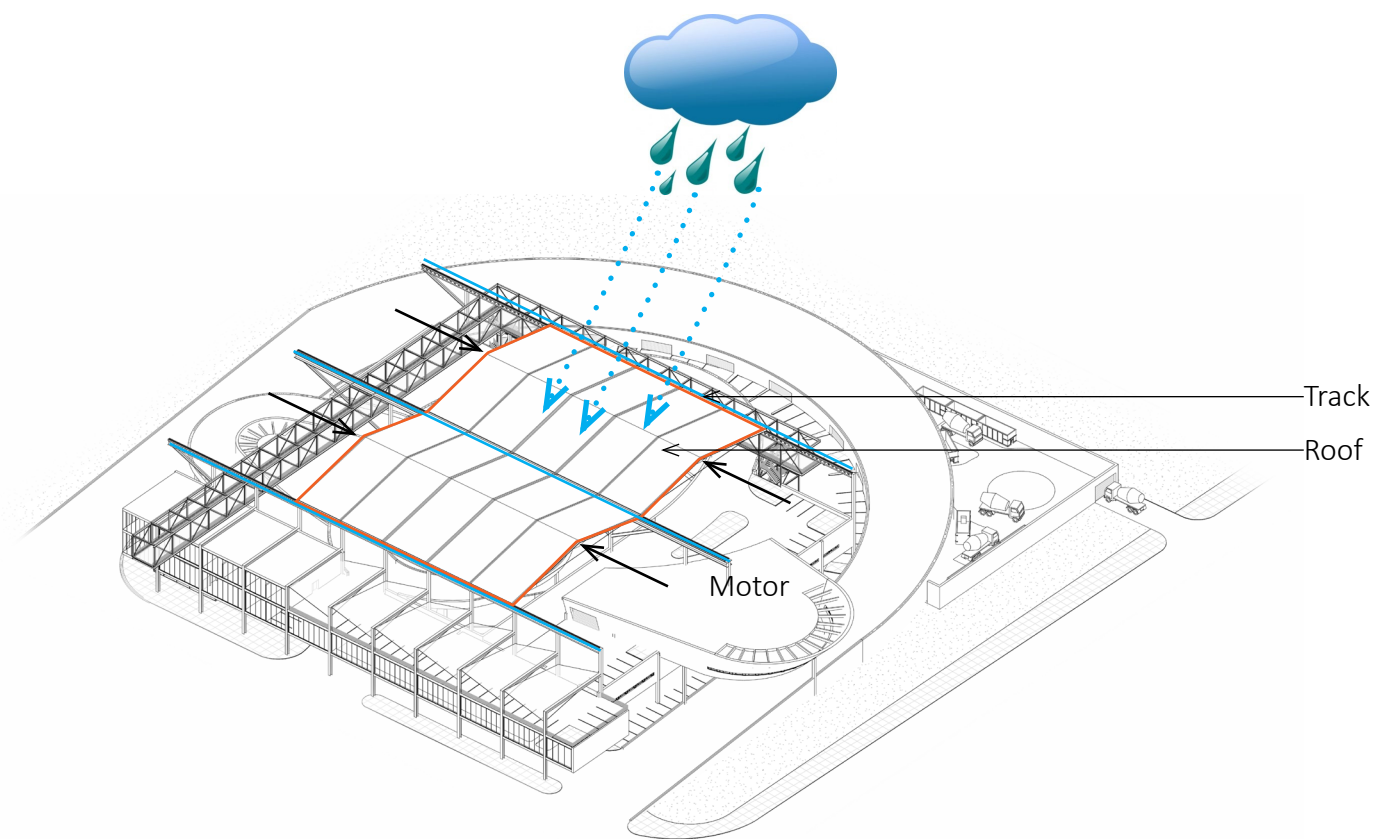


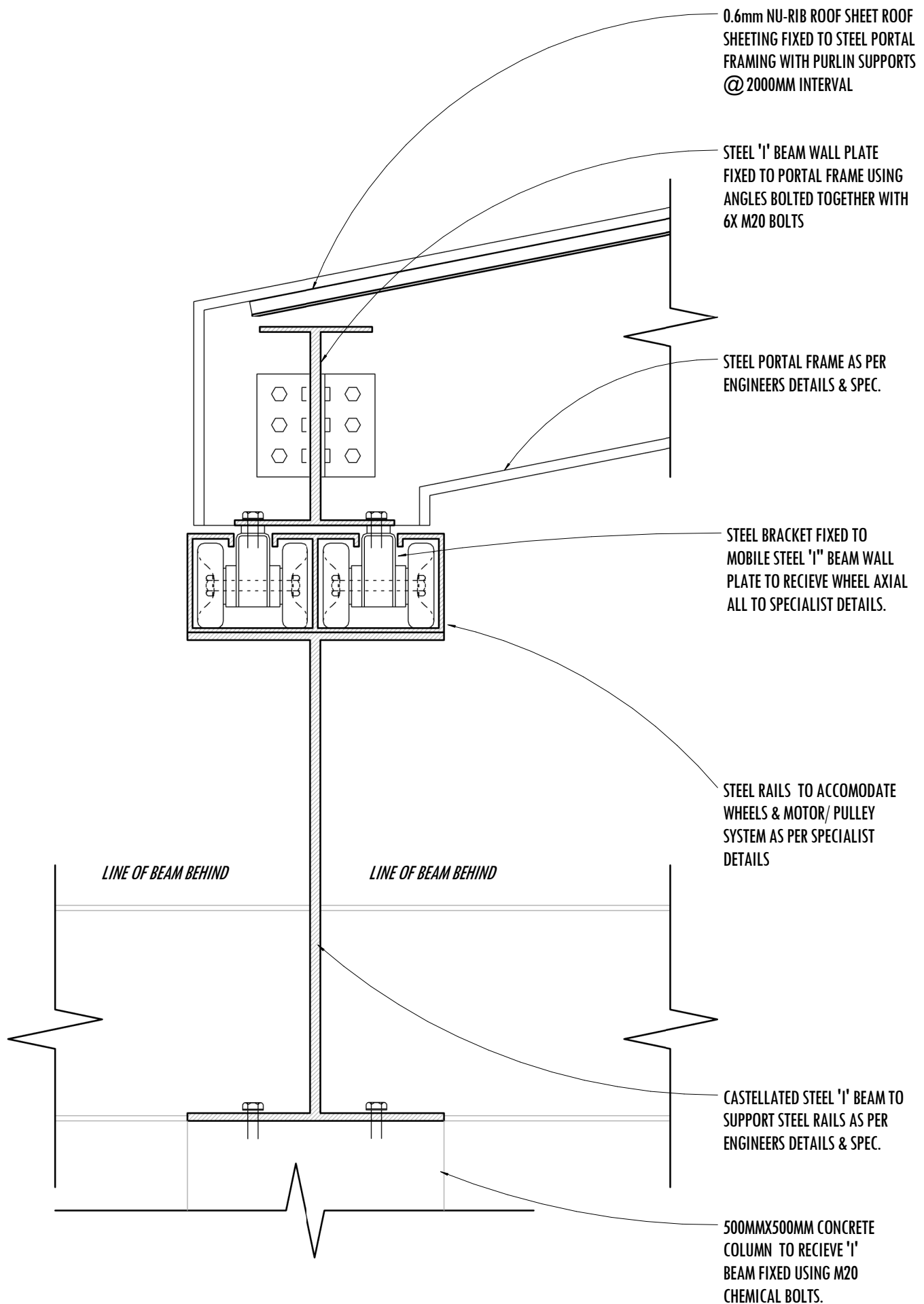
Figure 76. A picture showing the expansion and contraction of an automobile roof to alter the space inside the vehicle.(2014)



OPEN



CLOSED



DETAIL 1

SCALE

0 0.05 0.15 0.5m

STEEL PORTAL FRAME AS PER
ENGINEERS DETAILS & SPEC.

0.6mm NU-RIB ROOF SHEET ROOF
SHEETING FIXED TO STEEL PORTAL
FRAMING WITH PURLIN SUPPORTS
@ 2000MM INTERVALS

STEEL 'I' BEAM WALL PLATE FIXED
TO PORTAL FRAME USING ANGLES
BOLTED TOGETHER WITH 6X M20
BOLTS

STEEL BRACKET FIXED TO MOBILE
STEEL 'I' BEAM WALL PLATE TO
RECIEVE WHEEL AXIAL ALL TO
SPECIALIST DETAILS.

STEEL RAILS TO ACCOMODATE
WHEELS & MOTOR/ PULLEY SYSTEM
AS PER SPECIALIST DETAILS

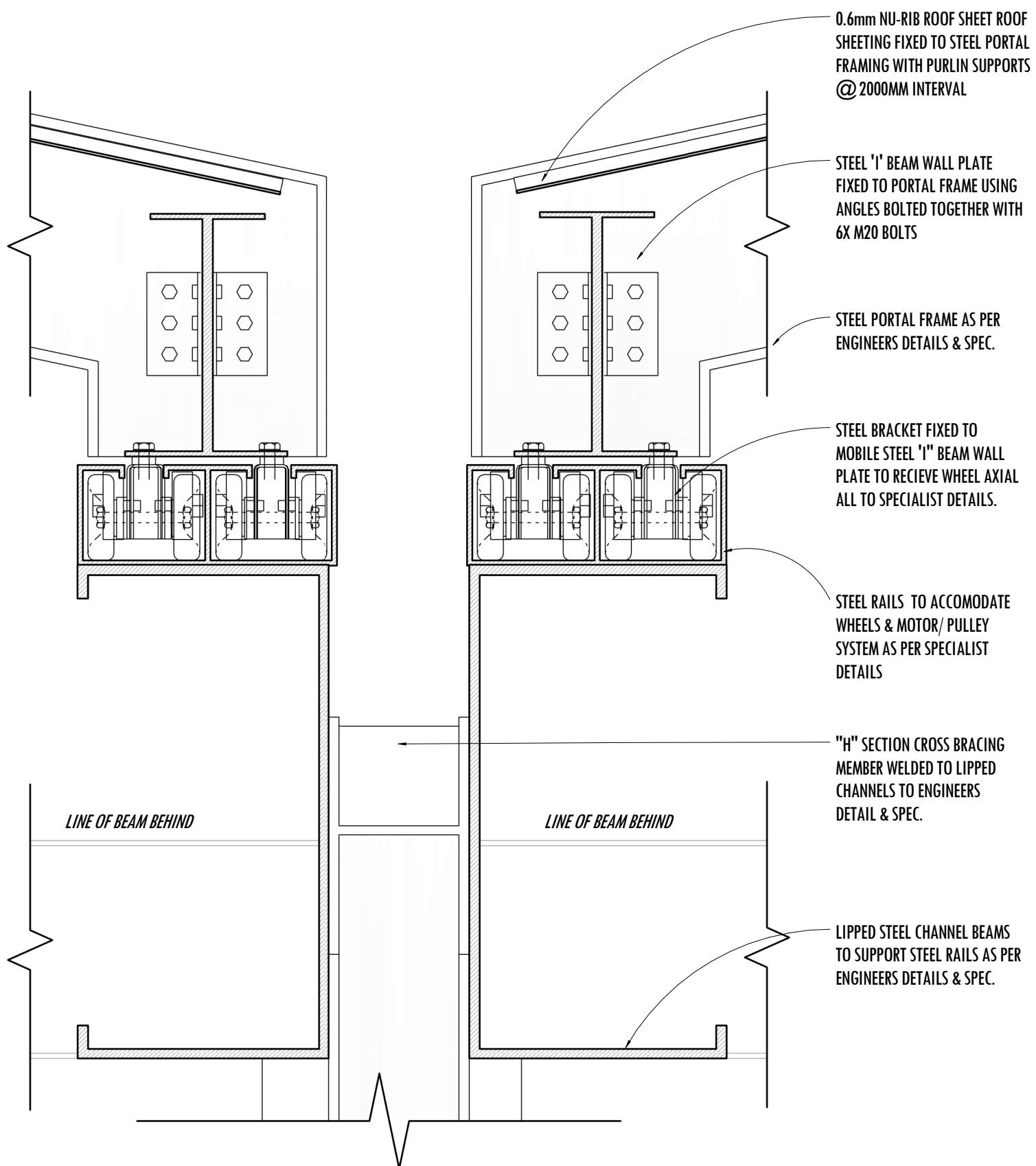
CASTELLATED STEEL 'I' BEAM TO
SUPPORT STEEL RAILS AS PER
ENGINEERS DETAILS & SPEC.

500MMX500MM CONCRETE COLUMN
TO RECIEVE 'I' BEAM

SCALE

DETAIL 1 AXO

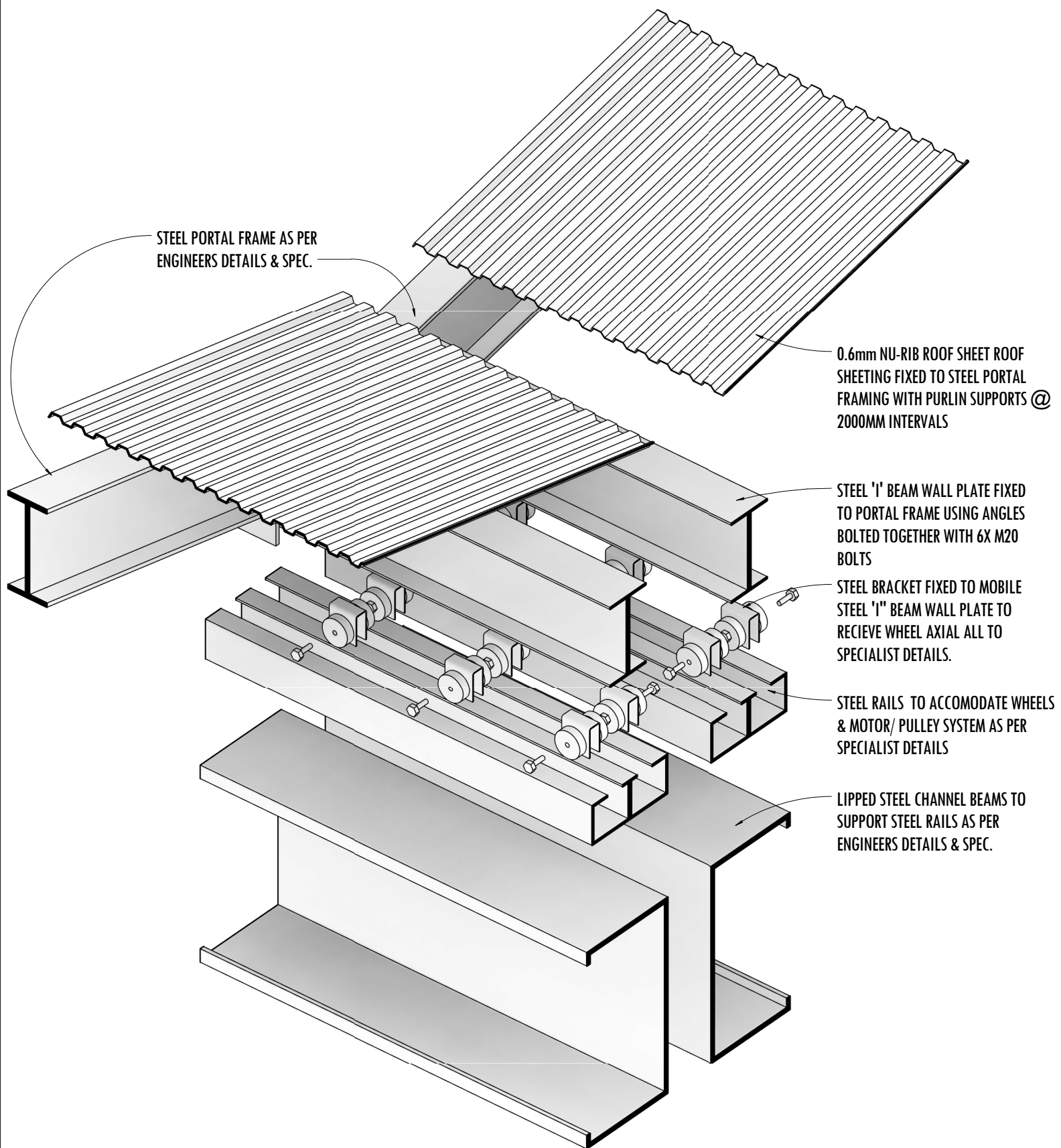
0 0.1 0.3 1m



DETAIL 2

SCALE

0 0.05 0.15 0.5m



DETAIL 2 AXO SCALE

0 0.1 0.3 1m

11.3) FIRE ESCAPE & SAFETY PLANS

One of the key concerns related to the typology of the building being dealt with is the health and safety of both the participant and spectators. The following plans show the various layers of evacuation and entry for spectators, participants and emergency vehicles to enter/ exit the building at any given time.

KEY

...➤ Ambulance/ fire truck route

FS Fire escape stairs

.....➤ Emergency exit doors

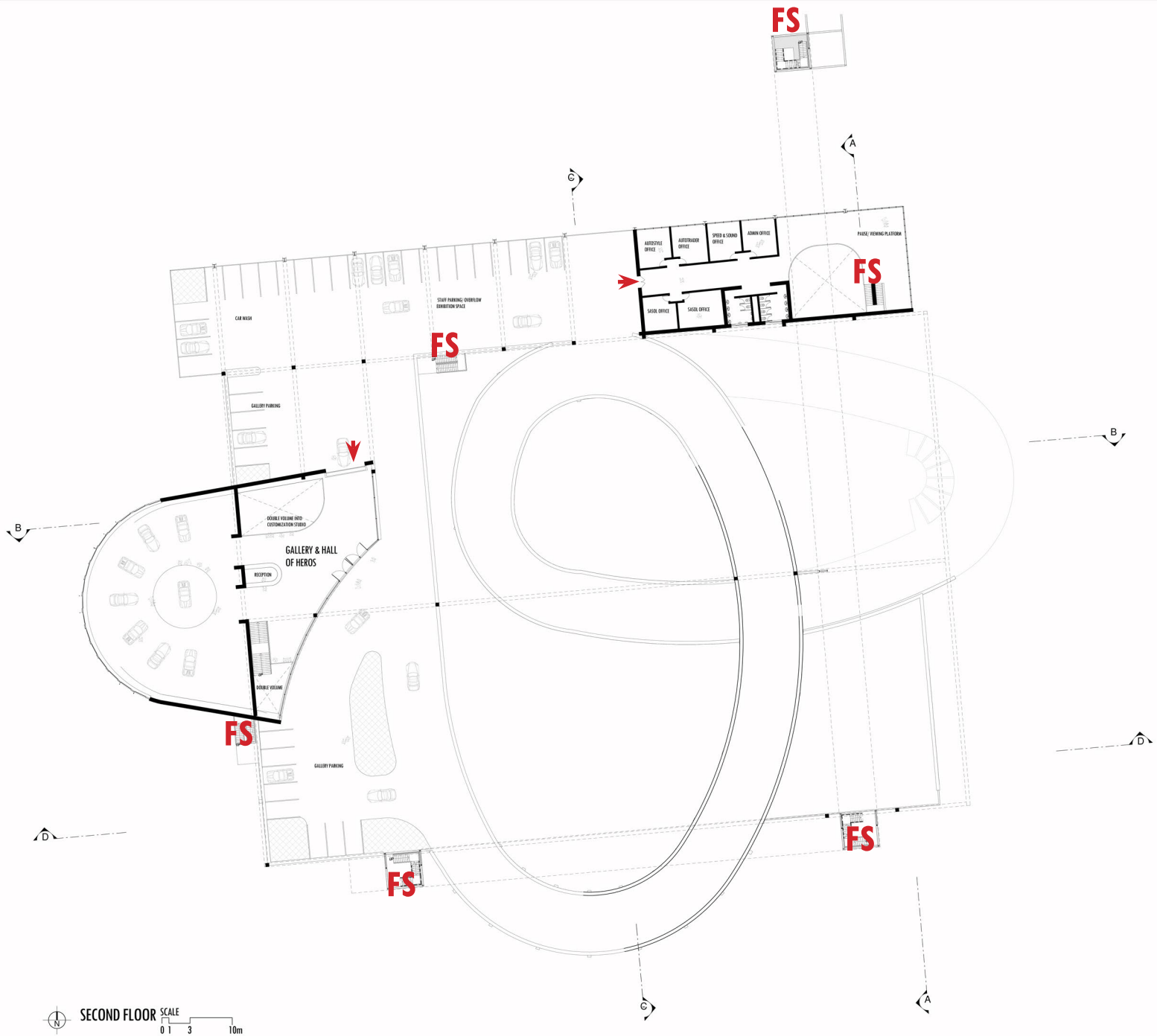


©



FS

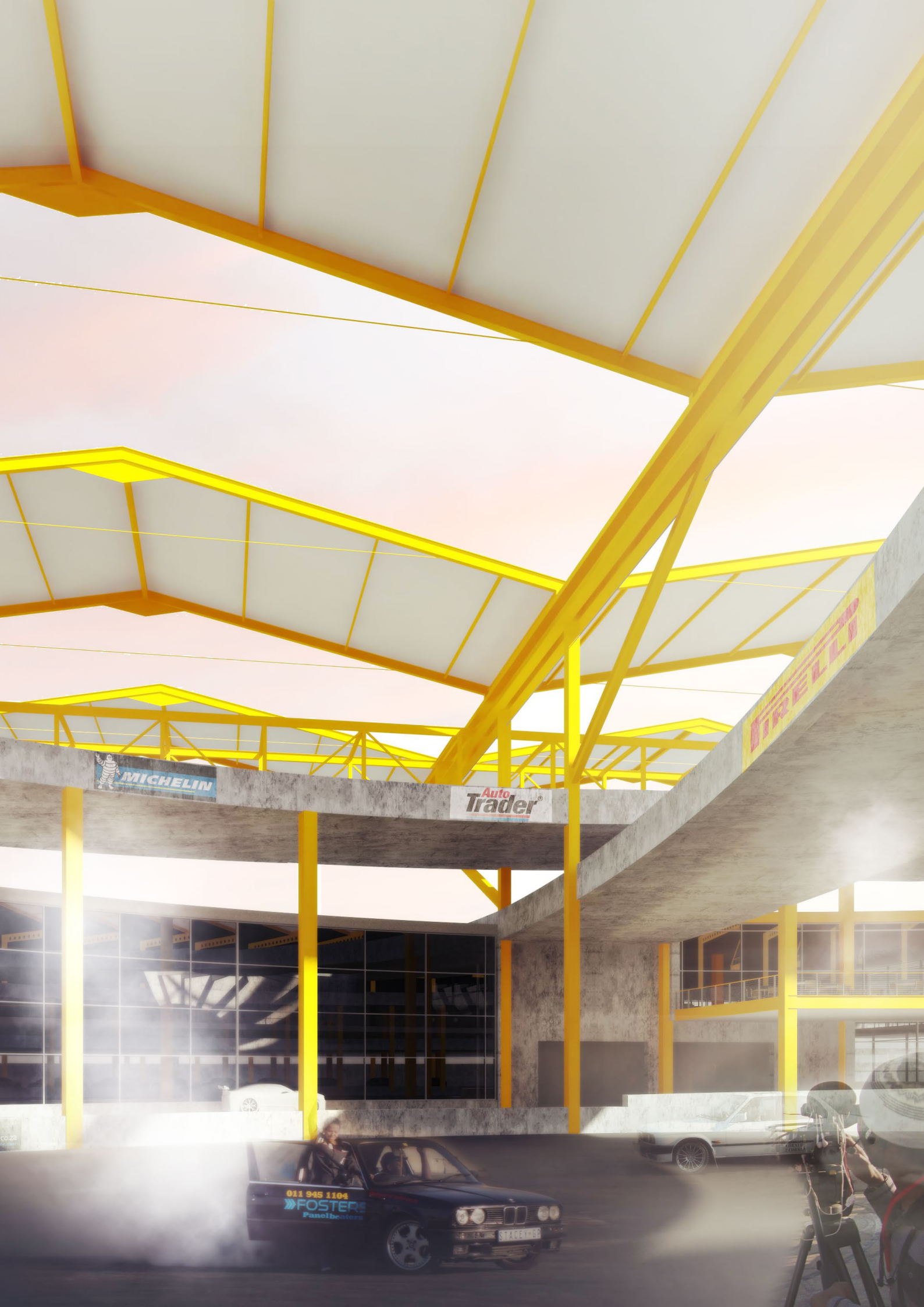
FIRST FLOOR PLAN SCALE 

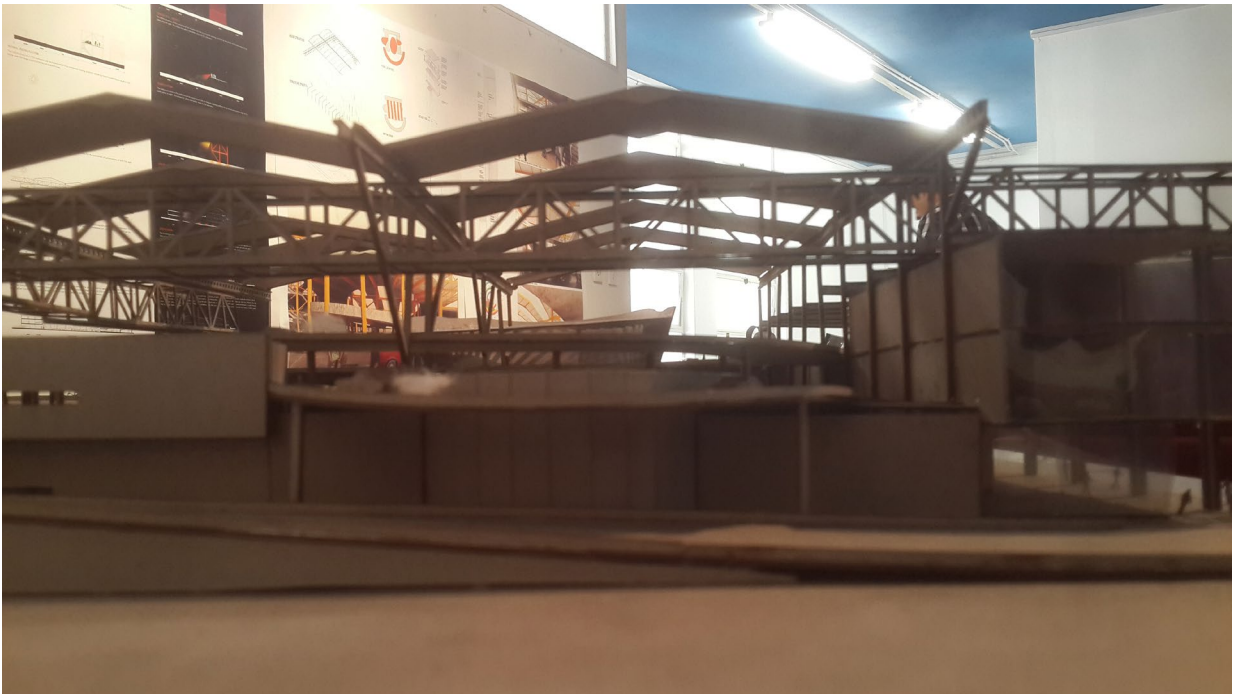
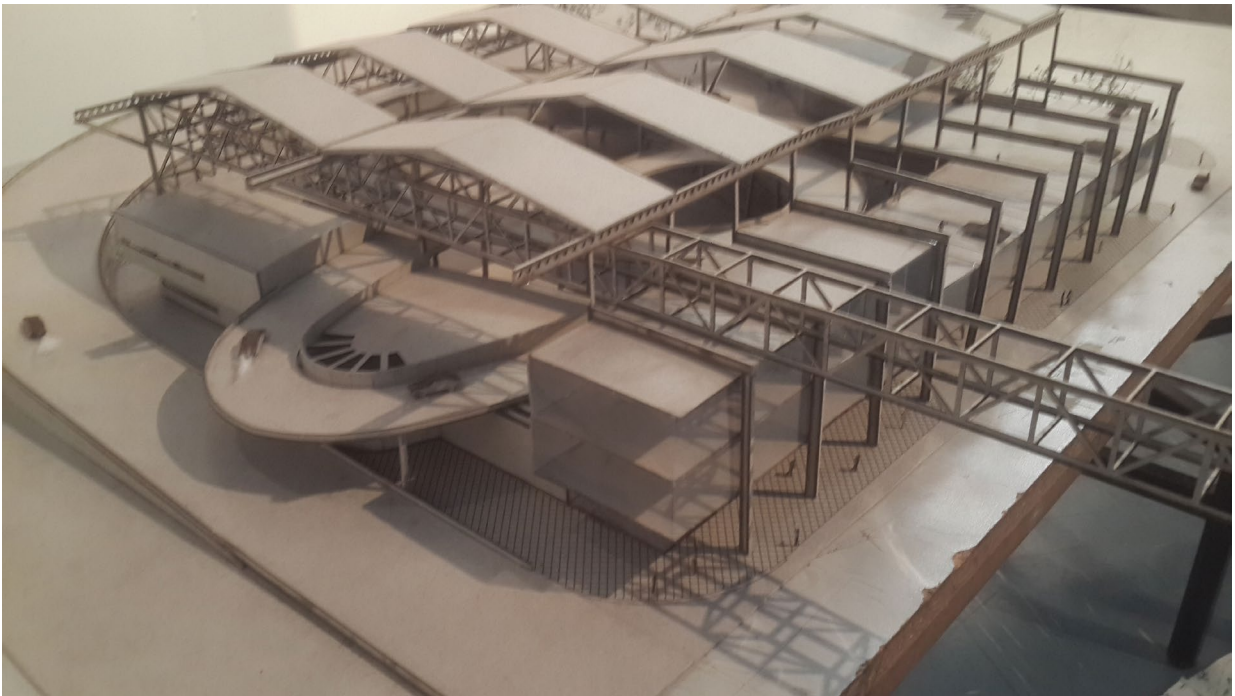


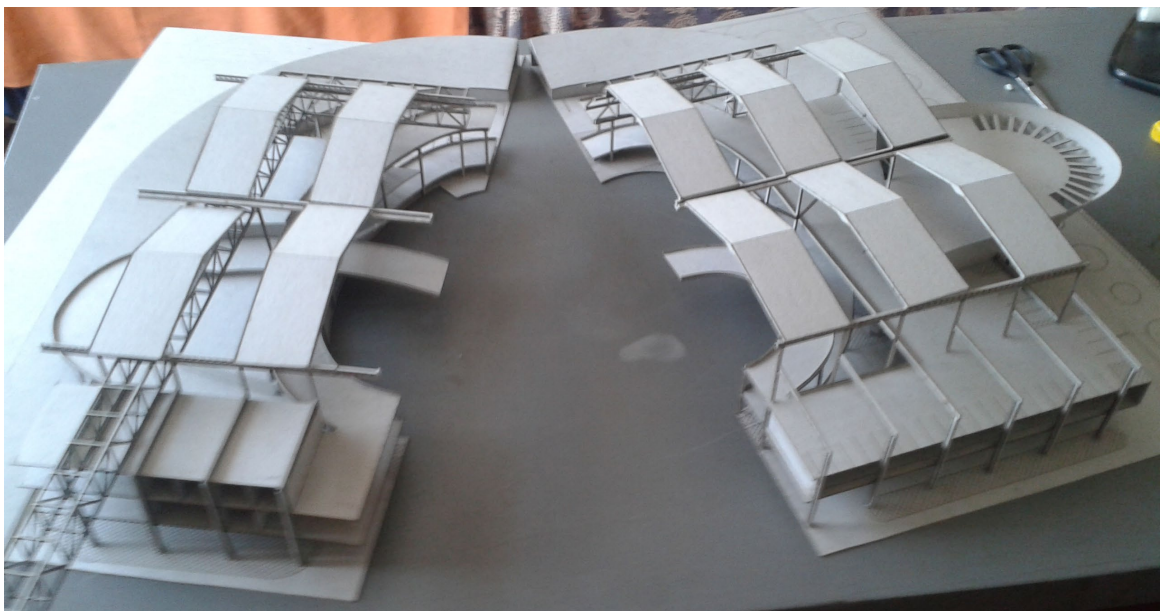
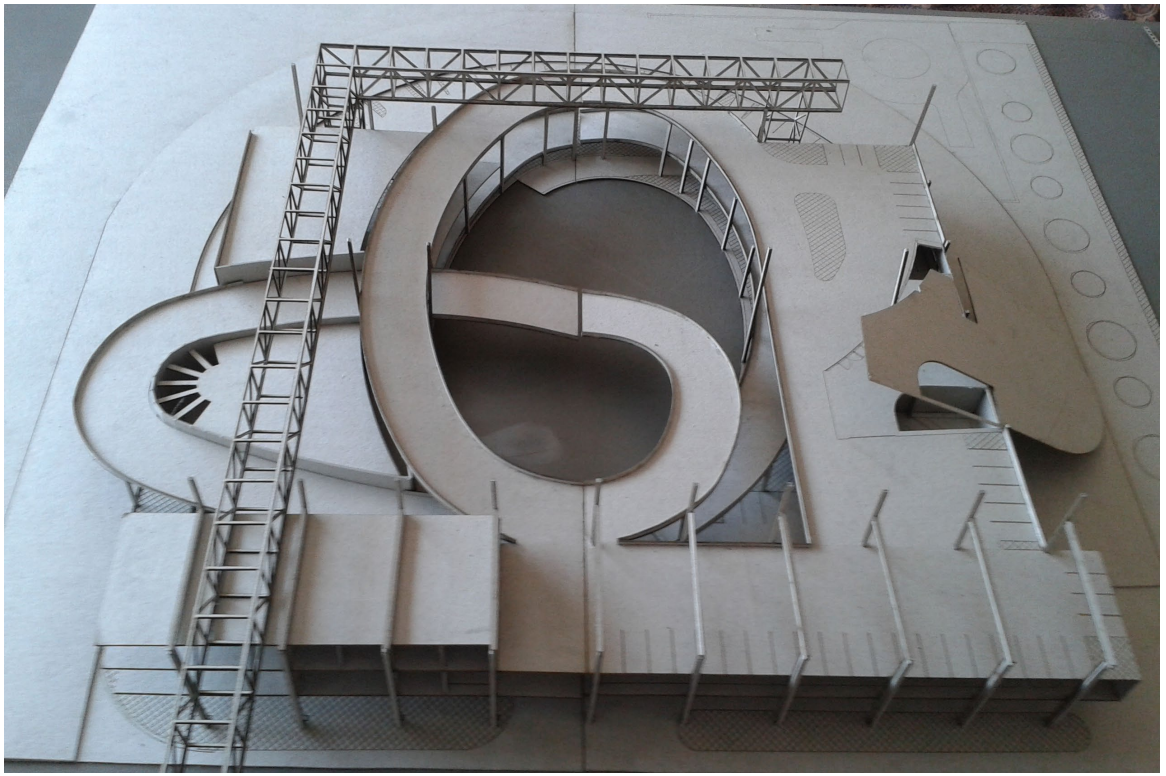












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